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THE CLEVELAND MUSEUM OF ART  
Department of Education

ANNUAL REPORT

INDEX

1950

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THE CLEVELAND MUSEUM OF ART

Department of Education

To: Director  
From: Thomas Munro, Curator of Education  
Subject: Annual Report

The manifold activities of the Department for 1950 are surveyed in detail in the fourteen sections of this report. As usual, I have underlined the main topics and comments of the staff for your convenience.

On returning to the United States in June, I found the Spring program completed and the Summer Session about to begin. Mrs. Brown and Miss Gnagi had kept me in touch by mail with current events at the Museum, and I was not surprised to hear from all concerned that things had been running smoothly.

From January first to February fifteenth, I had been in Paris, completing my series of lectures at the Sorbonne; from then until May, I was in North Africa, and in the last few weeks went up through Strasbourg into Germany before returning to Paris. My year in Europe and other foreign contacts were summarized in a report to the Advisory Council during the Fall. A mimeographed copy is attached for the record.

On returning to Cleveland, I began at once to plan with Mrs. Brown for the Fall program, and to teach my University course in aesthetics at the Museum, in addition to resuming editorial work on the Journal of Aesthetics, advising graduate students of art, and other activities. Another course was given in the Fall, making two semesters on The Arts and their Interrelations. The French edition of this book is now being prepared. I was glad to turn over to Ransom Patrick, the new Associate Professor of Art at Western Reserve

University, the job as Chairman of the Division of Art. The Division is being enlarged to include art work at Cleveland College, and the School of Architecture, and reorganized in a way which will require a large amount of committee work. Patrick was elected, at the Fall meeting of the American Society for Aesthetics, as Secretary-Treasurer of the Society and Business Manager of the Journal; a post which he began on January first, 1951, to fill without compensation. His office was to be in the Museum, and his being nearby will facilitate more efficient management than was possible when the post was held by Poole at Baltimore. Patrick, Chapman, Lamberton, Mrs. Marcus, and myself have conducted regular university courses in the Museum during the year. Several other colleges (especially Hiram and Case) send classes more or less regularly.

Certain phases of the educational work, not fully covered in other sections of this report, are described in the printed Program of Events for Spring 1950 (February to June) and for Winter 1950 (September to January 1951), copies of which are attached. These phases are (1) public lectures and dance programs on Friday evenings and Sunday afternoons, with a few on Wednesday evenings--notably the lecture in November by Edith Sitwell; (2) clubs and courses for members; and (3) special series of talks, free to the public, mostly on Wednesday evenings. This third type of series is rather a new departure, and is well received. The balanced and diversified diet of topics and approaches, worked out in previous years, was continued with new subject-matter. A glance at the programs will show the great variety of arts dealt with in theory, history, or practice; also the variety of groups in the community whose interests are thus met. In these printed programs appear also the film programs and concerts, which are reported elsewhere. Gallery talks were in special demand

during the May Show and the Sommer exhibition.

The constant shifting of personnel, which has come to be a perennial problem here as elsewhere in our times, was in evidence again in 1950. Miss Horton's retirement marked the close of a devoted and valuable career in the Museum, as head of the work with Cleveland Public Schools. It is good to realize that she is teaching an occasional course at Cleveland College, working on her film strip project, and in other ways keeping up her active interest in art education. Ronald Day, after a long apprenticeship and thorough preparation, stepped into her job as Assistant Supervisor in charge of the Cleveland School-Museum staff. Miss Sheflee and Mr. Weiner have begun their work with him in a way which promises very well for the future. Mr. Howell drops in often, and is well pleased with their work here and downtown. The amount of time they spend on the Scholastic exhibition and other outside projects cuts down their teaching time materially. Miss Sarage and Miss Hansen are starting equally well in the Museum's own instructional staff for work with Suburban and Private schools. So far, no adequate replacement in all respects for Georgia Culler has been found, although William Ward is doing excellently with special exhibitions and film programs. Miss Hrebek, appointed in the Fall, disappointed us at the last moment. Enough of the supervisors and other key people stay on to assure continuity and training for the newcomers; but this takes a great deal of time which might be spent in reaching the public directly. Mrs. Van Loosen has maintained her efficient supervision of several branches of the work, in addition to doing a large amount of teaching.

Frequent changes in the Saturday Children's Entertainment staff made this activity an up-and-down affair. It is now being well run by Mr. Jack Brown and Miss Sarage, under Mrs. Brown's supervision; but he will leave this

summer. What to do with children waiting over through lunch hour until the entertainment begins has been a major problem; the recent change in schedule, putting the morning classes later as recommended by the staff, will doubtless help matters.

Relations with the schools and colleges of greater Cleveland, public and private, have never been more active and friendly. Former Museum staff members, now paid by the schools, do much of this work; consequently their statistics do not appear in our annual reports, but the Museum's influence is quite as active as if we were paying for it. Grants from Shaker and Cleveland Heights continue. Laurel and Hathaway Brown Schools now have superior art teachers who have had long contact with the Museum, and their classes come more often than before.

Respectfully submitted,

Thomas Munro  
Curator of Education

## REPORT TO THE ADVISORY COUNCIL BY THOMAS MUNRO, CURATOR OF EDUCATION

Through its many foreign contacts, the Museum is achieving three desirable results: (1) It receives benefits from other countries, as members of the staff bring back to Cleveland not only works of art, books, and other tangible goods, but ideas and understanding from foreign artists, museum workers, scholars, teachers, and critics. The Museum thus keeps up-to-date with new developments in art, museum methods, historical research, and teaching methods; (2) The reputation of the Museum, already well known throughout the world, is further enhanced through publicity about our collections and activities; (3) From a more unselfish standpoint, the Museum is able to do its share in international cultural cooperation. This last is especially hard at present, under the shadow of war, but is more than ever needed and appreciated by the cultural leaders in free countries who are desperately trying to carry on their constructive work. The Cleveland Museum of Art is increasingly recognized as a source of leadership in the world of art and scholarship, in and through its publications, lectures at home and abroad, and the participation of staff members in international professional organizations. By such means, our country is enabled to give a helping hand to the rest of the free world, not only in food, money, and munitions, but in the cultural realm and in morale.

The Director has asked me on this occasion to give a brief report of my own foreign contacts in so far as they may have helped in working for the above objectives. One of my first foreign trips after coming to Cleveland in 1931 was to take an exhibition illustrating "Educational Cooperation in Cleveland," which had been produced through the initiative of Mr. and Mrs. Harold T. Clark, to an educational convention in France. On that trip I studied also in Greece, Italy, Germany, and Austria. On later trips, I went to Hawaii, Japan, and Mexico.

Since World War II, my foreign contacts have increased considerably. In the early spring of 1948, I was sent by the United States government to Paris as American delegate to UNESCO, on a committee to draw plans for international activities in developing art as a part of general education. A year later, being again in Paris, I was chairman of the second meeting of that committee, to review progress. One step taken had been the setting up of an international secretariat for the exchange of ideas on art education; another had been the establishment of a periodical in French and English called Arts in Education. To the first issue of this, I contributed an article called "The Arts in General Education: a Program for Cultural Interchange." This has since been reprinted in several other periodicals.

While in Paris in 1948, I met personally several members of the faculty at the Sorbonne, with whom I had been corresponding. A year later, I received an invitation from them to spend the following academic year as Visiting Professor of Aesthetics at the Sorbonne. The Trustees of the Museum kindly gave me a leave of absence for nine months, and my traveling expenses were paid by a grant from the newly established Fulbright fund. Being the first American professor to come to France on the Fulbright exchange system, I was welcomed throughout France and North Africa as a semi-official representative of the United States, and received many warm expressions of the gratitude which the majority of the French people feel toward the United States.



The visit was semi-official in that Fulbright lecturers are appointed by committees representing both the American and French governments. I was informed by diplomatic officials of both countries that it was a useful step in improving Franco-American relations to send someone who would represent the United States culturally, and speak of non-political topics.

Arriving in Paris early in September with my family, I went for a short trip to Rome and Florence. While in Rome, I was the guest of the Italian government as American delegate to the Humanistic Congress. I attended this meeting also as Aesthetics Editor of the international scholarly magazine Erasmus, and was made Vice President of the Sodalitas Erasmiana, which is working for cultural cooperation between the nations.

On returning to Paris in October, I began giving two lecture series on aesthetics and theory of art, one at the Sorbonne, and one at the Institute of Art and Archeology, as well as a weekly discussion group for advanced students at the Sorbonne. I also gave a lecture on "Relations Between the Arts" before the French Society for Aesthetics in January. In the middle of February, I went by invitation of the French government to lecture at a series of other French universities; those of Algiers, Marseilles, Nice, Aix-en-Provence, and Strasbourg. With my family, I spent several weeks in North Africa visiting the excavations of Roman cities, as well as Morocco and the back country of Algeria. We were met and guided everywhere by French officials from the Department of Arts and Antiquities, who are restoring Mohammedan mosques and Roman ruins throughout North Africa. I also had an opportunity to visit many small museums and schools, including studios where the Arab children are being taught rug-weaving and other ancient crafts. Throughout the trip, I was often called on to tell about educational work at The Cleveland Museum of Art, the May Show, and other activities, and since returning have had many letters of inquiry about them. After the lecture trip through southern France, we made a short visit to Germany and Switzerland, before sailing for home. During the year, my four children had been attending French schools and living part of the time with French families, so that they also were able to learn something of the French language and culture.

Two activities in which I have been interested at the Museum have developed wide foreign contacts. One is the American Society for Aesthetics, which I helped to organize here at the Museum in 1942, and which has since developed a wide membership of artists, scholars, and teachers. The other is the Journal of Aesthetics and Art Criticism, which I have edited here since 1945. After the first of January, the business management of the Journal will also be located in this Museum. The Journal now prints about 1500 copies, which go around the world, especially to libraries, museums, and research institutions. It is recognized as the leading periodical for discussion of theoretical questions in all the arts, and is the only one in English. There is now a French Society for Aesthetics which publishes its own review of aesthetics, and these agencies facilitate the exchange of ideas and publications. Until the rise of Hitler, Germany was the center for studies in aesthetics; now Cleveland and Paris

are recognized as the leading world centers. Through the Journal, we correspond with scholars in the art field in all free countries, and have published translations from French, German, Italian, Spanish, Polish, Czech, and Finnish. The Journal has also encouraged research and writing on art in America. Following our example, periodicals on aesthetics have been established in Spain and Japan, and others are on the way in Italy and England.

My recent book, The Arts and their Interrelations, is being translated into French, and the publisher is arranging for Spanish and German translations. It is my earnest hope that a fund can be set up in this Museum to permit publication of a few important technical monographs in the field of art. This would further help the Museum to take a leading place as a world center for the understanding and appreciation of art.

Since returning to Cleveland last summer, I have been especially interested in the development of exchange of persons between the United States and France. Fulbright funds can be used only to pay the travel expenses of French scholars to this country; their living expenses while here must be met largely from private sources. I was happy this fall when the Trustees of the Museum consented to establish a scholarship in art and aesthetics for a French student during the year 1951-52. This student will be selected by the Fulbright Commission in Paris, and will spend a year studying at this Museum and at Western Reserve University. The University Graduate School will give free tuition. During the past month I have been asked by the State Department to serve as Chairman of the Advisory Selection Committee for Fulbright awards in fine arts and architecture to all countries with which treaties have been signed. I was requested also to organize a nation-wide "American Committee for the Reception of French Scholars," to help secure invitations to American universities and other institutions. This will be composed of returned Fulbright lecturers and research workers who have spent a year in France. All these steps are being taken with the advice and approval of appropriate officials in Washington, New York, and Paris.

For several years, this Museum has received visitors from distant parts of the world, who desired to study our collections, activities, and teaching methods. It is my hope that the stream of foreign students will continue and increase, so that we can do our full share in international cultural cooperation.



THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Dorothy Van Loozen, Supervisor of Children's Classes  
Subject: Annual Report, Suburban, Parochial, Private Schools, 1950

STAFF  
ORGANI-  
ZATION

This past year there have been fewer staff changes than formerly which has meant that we have been able to do a more efficient job of teaching. There are four full-time members of the Educational Department who work with suburban schools: Mrs. Jane Grimes, Miss Jetta Hansen, Mrs. Dorothy Van Loozen and Mr. William Ward. Miss Sally O'Callaghan left in February to go to Kansas State Teacher's College, but fortunately Miss Hansen graduated in June and was then able to work full time. There are four part-time instructors; Mrs. Charlotte Bates, (who works primarily with secondary schools); Mr. Jack Brown and Miss Nancy Serape (who work primarily with elementary classes in the Museum); and Miss Janet Mack, who has just started to teach and who will also work primarily with elementary classes. All of the full-time staff members have a great many other duties besides teaching, such as Miss Hansen who is in charge of drawing supplies and helps with exhibitions, Mr. Ward who does considerable adult work as well as exhibitions, and Mrs. Grimes who works directly with Mrs. Van Loozen to set up the general school program and schedules.

CLEVELAND  
HEIGHTS

Most of our work with this suburb is now written in as part of the regular school curricula. For elementary classes we continue to make up the bus schedule for the entire semester with classes apportioned

to each school on the basis of its size. Each Heights teacher sends in a request sheet to the Museum in advance of her visit on which she lists specific and detailed information regarding the subject of the class. Then, after the Museum class, each Heights teacher fills out a report sheet listing her advance and follow-up preparation as well as a detailed account of the Museum visit. These reports have been checked by the Museum Supervisor and are highly complementary to the work of the Museum staff. We continue to give assembly talks in the schools for all the classes. Mrs. Grimes has done these and gave a series of talks on "Wood Carving" in the spring semester, "Painting" in the fall semester. For this latter series, large colored reproductions of Museum paintings are circulated through the schools following Mrs. Grimes' talk with slides. At the present moment Miss Clara Scranton, Elementary Art Supervisor, is on sick leave of absence and Miss Nell Holt is temporarily taking her place.

For the junior high schools, we continue to work intensively with Roxboro Junior High School, where Mrs. Grimes does a regular series for the art department and other Museum staff members teach classes in English, Social Studies, Home Economics and Music. After a lapse of one or two years, we have again resumed lectures in Monticello Junior High and Roosevelt Junior High. This has been possible only because more of the Museum staff has now been here long enough to become familiar with the secondary school curricula. It has never proved advisable to send a new person into such a complex situation.

In the senior high school, we continue to work with a variety of departments. Mrs. Van Loozen gives the regular series for the combined art classes which is a combination of lecture and sketching period and includes portfolios made by the students and judged at the Museum. In the spring semester the subject was "Design", this fall "Art of the United Nations". Mrs. Bates does most of the talks for the History department, Mrs. Grimes, for the English department, and Mr. Ward, for the Theatre Arts classes.

SHAKER  
HEIGHTS

This fall Shaker Heights added a fourth art teacher for the elementary schools. Mrs. Mike, a former Museum staff member, continues to teach Shaker classes at the Museum each Friday, while the other three Shaker art teachers are also at the Museum planning their work for the week with the help of the Educational Department staff members. It is impossible to tabulate statistics for all these classes using Museum materials in the schools, but extensive work is continually being carried on. The main types of classes taught by Museum instructors in the junior high are social studies groups, whereas the art work is again taken mainly by Shaker teachers, Mrs. Mildred Eynon and Mr. Charles Rood, both of whom regularly use Museum visual materials. This is also true for the art work in the senior high where the two art teachers, Mr. Charles Jeffery and Mr. Kenneth Caldwell are former Museum staff members. Museum instructors, however, teach classes for the English, Social Studies, and Home Economics departments.

OTHER  
SCHOOLS  
SYSTEMS

We continue to teach classes from a variety of suburbs, many of whom like to charter a bus and send two or three classes at a time to the Museum. Occasionally we go to the schools, particularly in Euclid, Ohio. At the present moment we have many more requests for such talks than we can possibly take care of without the addition of another staff member who has a car and can spend the time to become familiar with the school curricula. The majority of our requests are from Euclid and Parma.

It would be possible also to give talks in the Catholic schools if we had the staff and transportation necessary. At the present moment we have more contacts with the Catholic schools in regard to our drawing classes than for school work. They have always chosen their students very carefully, who are recommended and then assisted in every way possible for Saturday or Outdoor classes.

This year has also been a time when more Museum visual aids are used in two private schools. Miss Nancy Hescock, a former Museum instructor, is now teaching Art at Laurel School. She brings classes to the Museum regularly and also uses slides, photographs, and exhibit material in the school. At Hathaway Brown, Miss Mary Miller does much the same sort of work. She was a former member of the Museum Saturday staff and has now returned and closely integrates her school work with Museum activities.

Respectfully submitted,

Dorothy Van Loozen  
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Dorothy Van Loozen, Supervisor of Children's Classes  
Subject: Annual Report, Saturday Classes, 1950

STAFF OR-  
GANIZATION

The Saturday staff, both teachers and assistants, is still outstanding in its personnel. Assignments at present are as follows:

Assistant Supervisor: Mr. Howard Reid

Gallery Classes

6 years	Mr. Earl Cresves
7 years	Miss Margaret Hain
7½ - 8 years	Miss Janet Mack (started in November)
8 years	Mrs. Elizabeth Melreit (started in October)
9 years	Miss Nancy Serage (started in October)
9 - 10 years (Lakewood)	Miss Mary Miller (returned in October)
10 years	Mrs. Helen Herrick (returned in October)
11 years	Miss Jetta Hansen
12 years	Mr. Charles Ford (started in September)
13 and over	Mr. Kenneth Caldwell

Special Classes

Beginning	Mr. Price Chamberlin
Advanced	Mr. Ronald Day

Members' Classes

6 - 7 years	Mrs. Rita Myers
7½ - 8 years	Miss Ethel Coddard
9 - 10 years	Mrs. Jane Grimes
10½ - 11 years	Mrs. Viola Wike
12 - 13 years	Mr. Paul Scherer
Advanced	Mr. Fred Vollman

Assistants: Dave Borders, Bill Chrow, Ruth Cochran, Janet Miskewicz,  
Jean O'Hara, Elizabeth Ptak, Norman Sinclair

Volunteer Assistants: Jean Fergus, Suzanne Gressing, Loretta Kroll,  
Karen Scherer



Staff meetings are held regularly each Saturday from 12:00 to 1:00. In these meetings we finished the syllabus revision begun last year. The lesson plans are still turned in for each lesson taught and the file of these has been reorganized. All lesson plans are turned in to Mr. Reid who checks them off in a record book, then Mrs. Van Loozen takes care of the filing. No typing is done but each plan has two or three attached examples of work. This file is not up to date and is invaluable for teacher's reference and exhibition label information.

#### ATTENDANCE

This has been a year in which all classes were filled to capacity. There are five members' classes with an enrollment of 40 each, and the advanced members' class with only 25 since it meets in a small studio. The Special Classes have as many students as can receive adequate instruction, and the Gallery Classes reached the highest figure in November ever recorded. At this time our attendance for all classes was running over 600. A new innovation has been the establishment of regular trips for Lakewood students. The Lakewood Board of Education charters two busses and sends two teachers with their students who bring their lunches and stay through the afternoon entertainment. At least one other suburb, Berea, is hoping to make similar arrangements for a group of its students.

#### SCHOLAR- SHIPS

The four outstanding students who were sent on scholarship to the Cleveland Institute of Art Classes were: Jean Ann Macon, Betty Peyton, Lonnie Buskin, and Norman Sinclair. Since Norman works at the Museum

as a Saturday assistant, he attends a night school class, the others go on Saturday morning. In addition to these students are the two who are working on murals and who are considered to be on the same status as the scholarship students: Arnold Jaffe and Ann Muelhauser.

## EXHIBITIONS

Our exhibitions of the work of our classes are, as always, fully labeled with explanatory notes concerning the type of lesson, source material, technique used, etc. In this respect they differ from the average school or scholastic exhibition.

### In the Museum there were the following exhibitions:

Drawings by Japanese Children (For exchange with our students)	February	Educational Corridor
Work of Gallery Classes	March	Educational Corridor
Work of Members' Classes	May	Educational Corridor
Work of Outdoor Classes	October	Educational Corridor
Work of Special Classes	December	Educational Corridor

### Outside the Museum were the following:

Chalk Drawings, Africa	January	To: Cleveland Public Library
Work of Museum Classes	January	Paris, France
Chalk Drawings, World Wide	February	Phyllis Wheatley Settlement
Work of Museum Classes	March	Denver Art Museum
School-Museum Work	April	Buffalo Museum
Chalk Drawings, Columbia & Peru	April	Cleveland Public Library
Work of Museum Classes "The Junior Exhibit"	May	The Higbee Company (10th Floor Gallery)
Chalk Drawings, Central America	May	Cleveland Public Library
Chalk Drawings, Europe & Near East	May	Lakewood Public Library

Kodachromes of Chalk Drawings	June	London, England
Demonstration Drawings	June	Cleveland Public Library
Chalk Drawings, European Peasant	June	Western Reserve University
Chalk Drawings, Latin America	July	Western Reserve University
100 Drawings by Museum Students	August	Yamagata City, Japan
Chalk Drawings, European Youth	October	Cleveland Public Library
Chalk Drawings, Alaska & Hawaii	November	Cleveland Public Library

The mounting of these exhibitions is most efficiently done by Mrs. Ruth Ruggles, but the choice of material and label copy is naturally done by the teachers. Many of these exhibitions are kept partially or wholly intact and are then circulated by the division of circulating exhibits. Statistics for these are included in the report of that division. Several radio programs have been given on these exhibitions in which individual student artists are mentioned.

#### EXTRA ACTIVITIES

For our older students the Roads to World Understanding programs continue to be an important activity. Drawings are made by our classes for the country or area of the world currently studied. These combine research with original composition planning. For one program each year we usually plan a drawing demonstration and this year it was held in April for "Exploring for Understanding". Six students made their sketches on the stage for an audience of approximately 500 and since the subject matter dealt with Columbia and Peru, the Museum collection was stressed. For the program, "Central America", Mrs. Van Loosen was chairman and again used several students as participants.

Another project that involved students of all ages is the Junior Exhibition held at the Higbee Company in May. Although the work of the Advanced Special Students was featured, there were other examples by children as young as six years. A reception was held on May 15, and for this Punch Party invitations with mimeographed drawings were mailed to 150 exhibitors. Our assistants acted as hosts and hostesses for this occasion.

Another important event occurs in May when the Members' Classes have Open House in the studios for parents and friends, followed by the final entertainment of the year put on by the boys and girls from our classes. Each class was represented by a child who drew on the stage some phase of "Saturday at the Museum". All these representatives had practiced their demonstration drawings for several weeks preceding the entertainment and others had been in tryouts to determine which ones should sing, dance or play a musical instrument. Invitations and programs for this day were decorated by stencil drawings made by the students.

Another drawing demonstration done entirely by six students 8 to 10 years of age was done for a February entertainment "How We Draw Japan". This was in connection with the Japanese children's drawings that had been turned over to the Museum by the Cleveland Press for distribution to our students. In the list of exhibitions, please note that in August our return set of drawings was on exhibition in Yamagata City Hall, Japan.

At other times during the year, classes have been combined for various seasonal activities. During the Henry G. Keller Memorial Exhibition, Mrs. Van Loozen talked to all the classes in the auditorium using slides of the paintings on display in the galleries. In the spring, demonstrations of Easter egg decorating were given to our members and special classes by students from Lincoln High School. This fall the Cleveland Press sponsored an Indian contest in which students decorated pictures of objects in the Museum's North American Indian collection. Prizes were given jointly by the Museum and the Press and the awards were made at a Saturday afternoon program. At Christmas time the three youngest members' classes decorated trees with ornaments which they themselves had made. The Gallery Classes came to visit the members for this occasion and a good time was had by all. Meanwhile the advanced members' class made Christmas corsages from metallic plastic for the twenty hostesses for the Museum carol service.

Respectfully submitted,

Dorothy Van Loozen  
Supervisor of Children's Classes



THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Dorothy Van Loozen, Supervisor of Children's Classes  
Subject: Annual Report, Outdoor Sketching Classes, 1950

ENROLLMENT

All members of the teaching staff are extremely grateful that we were allowed to carry out all suggestions made by us following the 1949 Outdoor Sketching Class session. We had requested that registration be done in advance, and by so doing, the enrollment was no problem whatsoever. Students are registered according to age until each class attained its quota of 30 pupils. In order to accommodate several students of various ages who did not arrive until the first day of class, one group was organized with children ranging in ages from 8 through 11. While this is not an ideal age range, it did, however, mean that we could accommodate everyone who wanted to come. We had also asked that the five dollar fee be listed as "for tuition and materials". With this description, there were no explanations necessary. Finally, we had asked that we might award scholarships from the free gallery classes well in advance of the summer session. We were given permission to award 20 scholarships and the students were chosen by the gallery class teachers. All were notified by letter. We distributed these awards throughout the age levels from 6 to 16 years, as follows:

6 years: Michael Flieger, Katherine Olynik; 7 years: Sonja Ehrhardt, Dennis Zabrowski; 8 years: Rose Marie Standifer, Gerald A. Skully;

9 years: Nick Copriano, Calvin Martin; 10 years: John Addison, Daniel Wikick;  
11 years: Carol Milota, Elaine Zust; 12 years: Donald Foldesy, Beverly  
Ann Hill; 13 years: Jean Ehas, Billy Hughes; Beginning Specials:  
James Duda, Neva Hansen; Advanced Specials: Sally Brouwer, Norman Sinclair.

PLANNING  
AND  
PROCEDURE

A copy of "Summer Activities for Young People" is attached. These  
announcements were widely distributed in May. 400 were mailed to  
schools, copies were given to classes visiting the Museum, and individual  
students in the Saturday drawing classes received these along with an  
explanation by the Supervisor of Children's Classes. Early in June,  
extensive plans for publicity, including photographs were made. Publicity  
was extremely good with articles appearing in the Cleveland Press, the  
Cleveland News, the Cleveland Plain Dealer, the Catholic Universe Bulletin  
and various suburban papers.

After the classes started, we followed the same procedure as in  
former years. All classes met each day in the auditorium, then went  
as a group to various places in the Fine Arts Garden or the Park, north  
of the Museum. At the end of the morning all materials were returned to  
the auditorium.

STAFF  
ORGAN-  
IZATION

Teachers' appointments were confirmed in March and again we have  
had an outstanding staff.

Teachers and age levels were:

Tuesday and Thursday

6 years Miss Jetta Hansen  
6½ years Mr. Edward Milota  
7 years Mrs. Jane Grimes

Wednesday and Friday

8-11 years Mrs. Jane Grimes  
11½ years Mr. Howard Reid  
12 years Mrs. Viola Fike

8 years	Mrs. Rita Myers	13 years	Mr. Ed Milota
9 years	Mr. Price Chamberlin	14-15 years	Mrs. Van Loozen
10 years	Mrs. Viola Mike	15-16 years	Mr. Price Chamberlin
Registration	Mr. Howard Rein	Registration	Miss Jetta Hansen
Volunteers	Mrs. Dorothy Van Loozen		

The only new teachers were Miss Hansen and Mr. Milota, both of whom had been assistants for these classes for the past four years. Their places were taken by Ruth Cochran and Norman Magden, who very efficiently took charge of supplies and equipment.

#### VOLUNTEER ASSISTANTS

Over a period of years, we have found that the best volunteer assistants are those who come from our own Museum drawing classes. Others, however, who were very dependable came from the Walfare Federation or through an article in the Cleveland Press. There were 10 who came regularly and were of great assistance. Individual conferences were held with each volunteer, as well as a general meeting before classes started, to outline duties and assignments. At the end of the outdoor session, these volunteers were given the booklet "Famous Artists and Their Models". Two volunteers, who had worked five days each week, also received "Gods and Goddesses in Art and Legend". These books were accompanied by a letter of thanks.

#### EXHIBITION

We were extremely proud of the exhibition "Work of the Outdoor Classes" which was hung in the Educational Corridor during the month of October. All the pictures were fully labeled as to: Source Material, Problem, Aim, and Explanation of Technique. Since school classes were coming to the Museum by this time, we had a large number of enthusiastic visitors.

Respectfully submitted

Dorothy Van Loozen  
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART  
Department of Education

S U M M E R   A C T I V I T I E S   F O R   Y O U N G   P E O P L E

1950

Children's drawing classes will be open to anyone between six and sixteen years, regardless of Museum membership. Boys and girls may attend Saturday classes, as well as, Outdoor Sketching Classes. Registration is limited in all classes.

OUTDOOR SKETCHING CLASSES  
In the Fine Arts Gardens

Tuesday, June 20, through Friday, July 28  
9:30 to 11:30 a.m.

YOUNGER GROUPS (6 through 10 years) - meet on Tuesdays and Thursdays

OLDER GROUPS (11 through 16 years) - meet on Wednesdays and Fridays

These classes are arranged for boys and girls who are interested in outdoor sketching and painting. Several classes will be formed and then assigned to various teachers. On rainy mornings the classes will meet in the galleries to sketch from pictures in the Museum collections. If necessary, registration will be limited in order to control the size of classes. Fee for Tuition and Materials - \$5.00. Advance registration in the Department of Education.

OPEN GALLERY CLASSES  
On Saturday Mornings, 9:30-11:30

These classes are arranged for boys and girls who are interested in drawing in the Museum galleries. Classes are arranged according to age level and assigned to various teachers. All materials are furnished by the Museum. Registration at 9:00 a.m. on any Saturday morning at the desk in the Foyer. If necessary, registration will be limited in order to control the size of the classes.

For further information concerning the above classes, please call the Department of Education, Garfield, 1-7340.

To: Dr. Thomas Munro, Curator of Education  
From: Ronald Day, Assistant Supervisor of Cleveland Public Schools  
Subject: Annual Report, 1950

## I. Introduction

### A. Preface:

1. Due to the many shifts of personnel and the reshuffling of assignments, it is difficult to get any great degree of organization or unity in this report.
2. The ability to adjust to new situations is, perhaps, the unifying theme.
3. I am omitting in this report any further reference to my Saturday classes, Sunday radio talks, Sunday gallery talks, or Western Reserve graduate summer courses, since they are outside the province of Cleveland Public School work.

### B. The shift of personnel:

1. Following the retirement in June, 1950, of Miss Ann Horton, Assistant Supervisor
  - a. Ronald Day, was appointed Assistant Supervisor. Though keeping his previous senior high school assignment, he, in addition, assumed certain supervisory duties and the responsibility of junior high radio-art appreciation lessons.
  - b. Juanita Sheflee changed her work from the junior high schools and assumed responsibility for the elementary schools, including the elementary radio-art appreciation lessons.
  - c. Edward Milota, a new teacher, was assigned to work with the junior high school program.
2. Following the drafting of Edward Milota, September 20, into the armed forces of the United States:
  - a. On October 25 Bernard Weiner was transferred from Alexander Hamilton Junior High School to take Mr. Milota's place.
3. --Comment--
  - a. During the year, 1950, this department had more personnel changes than in any previous year.

### C. The Assignment - In September Mr. Howell redefined the responsibilities of this three-man department as follows:

1. Museum service for 116 elementary schools, 27 junior high schools, 13 senior high schools, and 3 special schools.
2. Hanging and assembling special art exhibits: some permanently established, recurring regularly at repeated intervals, such as,



The Regional Scholastic Exhibition; other variable exhibits such as, The South Side Community Club Exhibit.

3. Writing and broadcasting radio art appreciation programs from our school station WBOE. This includes revision of these programs at stated intervals.
4. --Comment--
  - a. The above assignment means a re-distribution of time, not yet satisfactorily worked out.

## II. Individual reports of staff members:

### A. Ronald Day

#### 1. School-Museum work.

- a. Though there are 190 school days included in this report only about 125 days are spent in school-museum work, the other 65 days are on radio and exhibit work.
- b. Responsible for 13 senior high schools.
- c. Works actively with 45 teachers.
- d. Subject areas include:
  - art - 28 teachers
  - history-11 teachers
  - home economics - 4 teachers
  - English - 2 teachers
  - Latin - 2 teachers
- e. Approximately 66% of the total time is spent in school-museum work. About 60% of school-museum time is spent with art teachers, 40% with other subject areas. About 73 days are spent with 28 art teachers during the whole school year. To spend a day with each art teacher once a semester (twice a year) either in a school or at the Museum would take 56 days, leaving 17 days preparation which is not enough since many ask for three different lessons. This means it is almost impossible to visit each teacher even once a semester, especially since all work listed under extra duties must come from this time.
- f. Total number of classes and students:

321 talks      12,430 students

#### In Museum:

elementary	3 talks	105 students
junior high	3 talks	112 students
senior high	20 talks	843 students

#### In Schools:

elementary	2 talks	80 students
junior high	45 talks	2895 students
senior high	248 talks	8305 students

- g. 8% of the school-museum teaching time is spent with classes in the Museum; 92% in the schools.
- h. Nature of the above courses:
  - (1) In Cleveland Museum of Art
    - (a) The annual May Show attracts almost 100% of the art classes.

- (b) Field trips to the Museum are made in some cases when an art class starts a special project such as, water color painting. Such a visit would give a specific technical background for the problem later tackled in the art class.
  - (c) History classes often visit the Museum as a culmination of a series of slide lectures on old world civilizations.
  - (d) Some special exhibits such as, The William Sommer Show attract classes.
- (2) In Schools. These slide lectures can be divided into three main types:
  - (a) Subjects related to art appreciation and techniques. Examples, Techniques of Drawing, History of Textile Design, and Modern Paintings.
  - (b) Subjects related to social study classes: A series of lectures given to IOB World History classes on Egypt, Greece, Rome, Medieval, and the Renaissance periods.
  - (c) Subjects related to home economics, English, math, Latin, and Science. Slide lectures are given as background for the study of Shakespeare's plays, etc. Objects from our loan collection are taken to the schools. These include a wide variety of visual materials, from Life's series of historical periods, to Mexican craft work.
- 1. --Comment--
  - (1) All this school-museum service could be extended greatly if time allowed it.
  - (2) This fall semester I have cut my history program in half. I work only with IOB World History classes. Formerly, I worked with IOA classes as well, giving talks on 17th, 18th, 19th century England and France, Africa and Asia.
- 2. Radio Work. (From September to December).
  - a. Sixteen days were spent on radio work.
  - b. Eight junior high lessons were written and broadcast.
  - c. Some time was spent revising the 5th grade radio manual.
  - d. Eighteen per cent of the time from September to December was spent on radio work.
  - e. --Comment--: I have not been able to take time to listen to these broadcasts in the schools. Next year the revision of the junior high radio work will take even more of my time.
- 3. Exhibitions.
  - a. Regional Scholastic--45 days. This is a challenging job of organization, requiring intense concentration during February and March.
  - b. Annual Faculty Show--3 days.
  - c. South Side Community Club Exhibit--1 day.
  - d. Scholastic Show in Cleveland Museum of Art Education Corridor--2 days.
  - e. Twenty-four per cent of my time is spent with exhibits.
  - f. --Comments--: I spend as little time as possible on these exhibits and yet maintain efficiency. The time can't be cut any.
- 4. Extra duties. There is no scheduled time for these. They must be sandwiched in at odd moments.
  - a. Mr. Milliken wishes me to represent the Museum at The Inter-Museum group meetings. These meetings occur several times a year.

- b. There is a certain amount of advisory work with the two other members of my staff as to general policy, listening to radio talks given by Juanita Sheffield, etc.
- c. I spent about fifty hours with Edward Milota when he was a teacher trainee in the Spring of 1950, observing and helping him plan lessons.
- d. I had conferences with teachers in the schools regarding programs and lectures.
- e. I supervised the NEOTA art program, October 27.
- f. I spent time in November training Bernard Weiner.
- g. There is a certain amount of desk work which is necessary since we do our own scheduling, letter writing, telephone calls, reports, etc., all take time.
- h. --Comments--
  - (1) With any new recruit it is necessary to spend as much time as possible with them, for this Museum work is extremely specialized and can't be done well without training.
  - (2) I spend too much time after hours on these extra duties.

5. --General Comments--

- a. A redistribution of my time is necessary. Ultimately I shall have to spend a little less time in actual teaching.
- b. I have no time to look at new magazines and books in the library. This is too bad but can't be helped under the present set-up.
- c. I am enthusiastic about all of my work.

B. Ann Horton (from January to June).

1. School-Museum work.

- a. 105 school days included in this report.
- b. Responsible for 116 elementary schools.
- c. Works with an indefinite number of teachers.
- d. Subject areas include: art, integrations with social studies, etc.
- e. Total number of classes:

In Museum:

elementary	49 classes	2000 students
junior	3 classes	128 students
senior	1 class	15 students

In Schools:

elementary	9 classes	410 students
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2. Radio work.

- a. 15 radio lessons written and broadcast.
- b. Sixth grade radio-art slides revised.

3. Extra duties.

- a. Active in inter-museum group.
- b. Contacted some PTA and adult groups.
- c. Held many conferences with teachers.

- d. Spent some time with Edward Milota, orienting him to the elementary school program.
- e. Spent quite a bit of time visiting schools.

4. --Comment--

- a. We miss Miss Horton's gracious and strong teaching.

C. Juanita Sheflee (This section is in two parts because of her shift in assignment).

1. From January to June.

a. School-Museum work.

- (1) 105 school days included in this report.
- (2) Responsible for: 27 junior high schools  
1 senior high school  
2 special schools
- (3) Works with about 35 teachers.
- (4) Subject areas include art and home economics
- (5) Total number of classes:

In Museum:

elementary	8 classes	313 students
junior high	16 classes	685 students

In Schools:

elementary	8 classes	260 students
junior	86 classes	3000 students
senior	32 classes	1020 students

- (6) 19% of teaching time spent in Museum.

b. Radio work--none.

c. Exhibitions. Forty days spent on Regional Scholastic Exhibit.

d. Extra duties.

- (1) 15 conferences.
- (2) Helped train Edward Milota, teacher trainee.

2. From September to December Miss Sheflee took over the elementary school program.

a. School-Museum work.

- (1) 95 school days included in this section.
- (2) Responsible for: 116 elementary schools  
1 junior high  
1 senior high  
1 special school
- (3) Works with an indefinite number of teachers.
- (4) Subject areas: art, integration with social studies, etc.
- (5) Total number of classes:

In Museum:

elementary	19 classes	677 students
junior	2 classes	70 students

In Schools:

elementary	23 classes	815 students
junior	5 classes	165 students

- (6) Nature of the above courses:

- (a) In Museum: Visits relate to specific units of work, such as, Mexican crafts, Medieval life, American Indians. These visits often relate to social studies programs.  
Visits for acquaintance with our Museum and Fine Arts Gardens. These visits are less specific and are called "general tours".  
Visits for background material for art projects, such as, mural painting.
- (b) In Schools:  
Inspiration for Christmas lessons, Christmas assemblies.
- (c) Lessons on Norway, etc., as background for social study groups.
- b. Radio work.
  - (1) Eleven fifth grade lessons written and broadcast.
  - (2) Approximately 24 days spent on radio work. (Many hours were spent at night in this radio work.)
  - (3) Approximately 24% of total time spent on radio.
- c. Exhibitions.
  - (1) Two days spent on the Annual Faculty Art Exhibit.
  - (2) Scholastic Exhibit, 1 day.
- d. Extra duties.
  - (1) These are Miss Sheffield's own comments:
    - (a) The elementary school assignment is an entirely new field--requiring research for topics in that field. There are many adjustments necessary, for example, the vocabulary and presentation suitable for lower age groups. (I am hoping, in time, to slow my natural rapid delivery. My classes have been delightfully naive, none will admit I speak too rapidly!). Naturally, the entire personnel of the elementary field (with a few exceptions) the principals, teachers, and pupils are new. In all my contacts, so far, I have been very encouraged by the attitude displayed. The principals and teachers have been most co-operative and the children are very responsive.
    - (b) The most unexpected assignment for me was the radio work. It, too, was entirely, shall I say, bewilderingly new--in approach and preparation, as well as "radio presence" and delivery. The script writing entailed many hours of work. It was an education in itself, which was invaluable in partially establishing for me, the "interest and observation" plateaus of fifth grade children. I well realize that this type of presentation will demand much time and thought.
    - (c) The units of study--the approach and background for such studies put me right back in the third grade, i.e. with the textbooks for vocabulary, etc. (This past fall I met more Indians, Vikings, Norwegians, explorers, knights, and monks than ever before!) I have thoroughly enjoyed the work, but I admit I found two new fields a very heavy assignment. However, now that I've been introduced to two new worlds I hope to



become much better acquainted with them. They are challenging and most interesting. The variety of interests and the enthusiasms of the children reflects a lively interest in this work. I have found it most stimulating.

(2) Other Comments

- (a) Mr. Howell (as well as I) is very pleased with Juanita Sheflee's work, both her radio work and her school-museum teaching. She has done a grand job of adjusting to new demands.
- (b) Next semester she is faced with a new challenge of writing an entirely new series of sixth grade radio lessons.

D. Edward Milota. (He worked from September 6 to September 20, at which time he was drafted).

- 1. Total number of classes in schools:  
junior high            350 students.

2. --Comment--

It was extremely unfortunate to lose Mr. Milota who showed fine promise and with whom we had spent so much time in training.

E. Bernard Weiner. (From October 25 to December 22).

1. School-Museum work.

- a. 36 school days included in this report.
- b. Responsible for 21 junior high schools.
- c. Works with approximately 34 teachers.
- d. Subject areas include: art, social studies.
- e. Total number of classes and students:
  - In Museum:
    - elementary            2 classes        73 students
  - In Schools:
    - junior high        39 classes    1435 students
- f. Nature of the above courses:
  - (1) In schools:
    - (a) Subjects related to art appreciation and techniques. Examples, peasant art, winter landscapes, and pen and ink drawing.
    - (b) Subjects related to social studies. Example, The gifts of the early civilizations.

2. Radio work--none.

3. Exhibitions.

- a. Two days spent on Art Teachers' Faculty Exhibit.
- b. One day spent on South Side Community Group Exhibit.

4. Extra duties.

- a. One day helping with NEOTA art program.
- b. One day preparing for National Scholastic.

5. --Comments--

- a. Bernard Weiner did not start to teach until November 14; the time previous was spent in observation and training.
- b. We are most fortunate in securing the services of Bernard Weiner. He is cooperative and a hard worker. Though new to the teaching field he gives promise of developing into an outstanding teacher.
- c. The following are Bernard Weiner's own comments:
  - (1) Although the school year began on September 6, 1950, my duties at the Cleveland Museum of Art were undertaken on October 25, 1950. During this interval, the junior high school program had been inactive, remaining so for 15 days after my appointment, during which time I underwent a period of training under the supervision of Mr. Day.
  - (2) Between October 25 and November 14, on which date I made my first school visit, I observed Mr. Day in lessons at two senior high schools; I observed Miss Sheffield in one lesson at an elementary school, in one lesson at a junior high school, and in two lessons conducted within the Museum. In addition, to these training experiences, I observed Mr. Day in the presentation of a radio lesson at Radio Station WBOE. This limited period of orientation further included conferences with Mr. Day concerning the Museum's educational facilities and the rules of general building and office procedure. Relative to the former was a brief introduction to the use of the Library, the Lantern Slide Department, and the Lending Collection. Finally, I spent large portions of three days acquainting myself with the galleries, the Armor Court, the Garden Court, and the Treasure Room--and the collections housed therein.
  - (3) Following this 15-day training period, I prepared and presented my first junior high school lesson. To date, I have made a total of eleven school visits. In the preparation of these lessons I have been greatly aided by both Mr. Day and Miss Sheffield, not to mention many other staff personnel.

III. Conclusion.

- A. I should like to express my appreciation of the active support to our program given by: Doctor Mark Schinnerer, Mr. Alfred Howell, Mr. William Milliken, Dr. Thomas Munro, Dr. Harry Ritchie, and Mrs. Margaret Brown.
- B. I should like to call attention to the fact that the staffs of our slide department, library, and loan collection could not possibly be any more cooperative than they are.

- C. I am grateful for the fact that the three members of the public school staff seem to work together so well. There is an excellent "esprit de corps".
- D. Unfortunately, the many demands on our time prevent involved and time-consuming programs with any one school.
- E. Since we have such diversified requests--anything from "techniques of lace-making" to, "how to draw the eye" we naturally do not become specialists in any one field, for we do not have the time for intensive research.
- F. This rather detailed report is not meant negatively as a complaint, nor defensively. I simply like to know where our time goes.
- G. Our challenge is not to let our load become burdensome, but to keep a positive, experimental attitude towards each new assignment.
- H. In conclusion, I should like to quote an applicable verse:

"We noticed this  
An awful lot  
The day is done,  
The work is not!"

--Richard Armour

Respectfully submitted,

Ronald Day, Assistant Supervisor  
Cleveland Public Schools

(4)

To: Curator of Education  
From: Margaret F. Brown, Associate Curator for Administration  
Subject: Motion Picture Activities for 1950

The attached pages list the film programs offered to Museum members and the public during 1950, and the attendance at these programs.

The attendance at the film programs has been very satisfactory. Ordinarily the programs of experimental and art films have smaller attendance than the others. This time, however, we have had a good attendance for some of these programs, such as the Rubens film and the April 16 program, including The Loon's Necklace, Mother's Day, The Mask, etc.

The programs for children have been very well attended. For a great many of the programs the auditorium has been filled and some people turned away.

The motion picture file has been completely revised and brought up-to-date. It is interesting to note how many art films are available. It is too bad there is not more money in the budget for the film program. It would be possible to run a series of art films for many weeks if we had the funds to pay for it. Also it would be interesting to show films in connection with the current exhibitions in the galleries. Many of the museums are now doing this and the film is an excellent introduction to the gallery exhibit.

For the first time we have been able to find a source for renting foreign films in Cleveland. This ought to be cheaper and more satisfactory than renting from New York. Also it may occasionally offer an opportunity to preview a film before showing it.

The projection equipment has held up fairly well this year, and I feel that the sound has been better than before. This is due chiefly to the new sound screen which has been much more satisfactory for films than the one we had before.

Mr. Ward has done an excellent job in checking equipment, supervising operators, and in introducing the films. It is quite essential to have someone like Mr. Ward in the auditorium for all film programs since the union frequently sends an entirely new operator who does not understand the Museum projector.

When we preview 16MM films, Mr. Ward runs the films for us. It seems that to date Mr. Kraynak has not had time to teach Mr. Ward how to operate the 35MM projector. When Mr. Culler left, it was understood that Mr. Ward should know how to operate both machines. It is highly recommended that Mr. Kraynak be allowed sufficient time this coming semester to show Mr. Ward how to operate the 35MM machine since we are showing more 35MM films in 1951 than we have for several years.

It seems like rather a dangerous situation to have only one person in the building who understands how to set up the 35MM projector. So far we have been lucky that Mr. Kraynak has not been away when any of the 35MM films were shown.

There has been an increasing number of requests for information as to the source of various films and assistance in helping to arrange film programs outside the Museum, chiefly from club groups, occasional schools, the Art School and film organizations.

Respectfully submitted,

Margaret F. Brown  
Associate Curator for Administration

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THE CLEVELAND MUSEUM OF ART  
Department of Education  
SUMMARY OF THE MOTION PICTURE PROGRAMS  
1950

	PROGRAMS	SHOWINGS	ATTENDANCES
Friday Programs	6	6	1832
Saturday Programs	12	12	4962
Sunday Programs	9	9	3573
Lectures Supplemented by Films	4	4	1280
	—	—	—
TOTAL FOR YEAR 1950 . . . . .	31	31	11647

THE CLEVELAND MUSEUM OF ART  
Department of Education

Motion Pictures

1950

Friday Film Programs

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 27	Beau Geste	16MM	silent	536
Feb. 24	Rubens	35MM	sound	310
Mar. 24	Art Films: French Tapestries Visit America, Matisse and Mollot	16MM	sound	225
May 5	Perreblague	16MM	sound	350
Nov. 24	Light of India	16MM	sound	140
Dec. 15	The Angel and the Sinner	16MM	sound	271
				<u>1832</u>

Six Programs, Total Attendance ..... 1832

THE CLEVELAND MUSEUM OF ART  
Department of Education  
Motion Pictures  
1950

Saturday Films for Children

Date	Name of Film	Size	Sound		Attendance
			Sound	Silent	
Jan. 7	Dash Country Adventure	16MM	sound		192
Jan. 27	Adventures of Chico	16MM	sound		500
Feb. 4	The Prince and the Pauper	16MM	sound		502
Feb. 25	Six Disney Films: Hawaiian Holiday, Clock Cleaners, Little Hiawatha, Alpine Climbers, Woodland Cafe and The Three Little Pigs.	35MM	sound		502
Mar. 11	Bill and Coco	35MM	sound		502
Mar. 25	So Dear to My Heart	35MM	sound		502
Apr. 15	Film Festival: Middle Dee Dee, Hen Hop, Princess and the Dragon and Circus Boy.	16MM	sound		500
Apr. 22	Chata	16MM	sound		350
Oct. 7	Ishabod and Mr. Toad	35MM	sound		500
Nov. 4	Cinderella	35MM	sound		500
Dec. 2	Bambi	35MM	sound		256
Dec. 16	March of the Wooden Soldiers	16MM	sound		156 4962

Twelve Programs - Total Attendance for Children's Entertainments ..... 4962



THE CLEVELAND MUSEUM OF ART  
Department of Education  
Motion Pictures  
1950

Sunday Film Programs

Date	Name of Film	Size	Sound		Attendance
			Sound	Silent	
Jan. 29	Programs of Films: Painting, Sculpture and Architecture	16mm	sound		256
Feb. 5	Cosm de Paris	16mm	sound		500
Feb. 26	Rubens	35mm	sound		500
Mar. 26	Art Films: French Tapestries Visit America, Matisse and Mollot	16mm	sound		68
Apr. 16	Program of Recent Experimental and Documentary Films: Mother's Day, The Lion's Necklace, Light Reflections, Sci de France and Mask	16mm	sound		500
May 7	Farrington	16mm	sound		500
Oct. 1	The Eternal Return	16mm	sound		500
Nov. 19	New Films of the Dance: Rhythm of Africa, The Fable of the Peacock, The Desperate Heart, The Moor's Pavane.	16mm	sound		520
Dec. 3	Bambi	16mm	sound		229
					<u>3573</u>

Nine Programs, Total Attendance ..... 3573

THE CLEVELAND MUSEUM OF ART  
Department of Education

Motion Pictures  
1950

Lectures supplemented by films

Date	Name of Lecture and Lecturer	Size	Sound Silent	Attendance
Feb. 3	THIS LAND OF OURS, a lecture with color film, by Edward F. Cross	16mm	silent	500
April 14	BLUE BAHAMAS, a lecture with color film, by Arthur C. Twomey.	16mm	silent	270
Oct. 6	VIRGINIA GARDENS, a lecture with color film, by Edward F. Cross	16mm	silent	275
Nov. 17	OF SHORES AND SAILS IN THE SOUTH SEAS, a lecture with color film, by Charles Almon	16mm	silent	235
				<u>1280</u>

Four Programs, Total Attendance ..... 1280

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: The Curator of Education

From: William E. Ward, Instructor

Subject: Department of Education Special Exhibitions, 1950

EXHIBITIONS PRESENTED

The Sea September 23rd through October 25th  
Calligraphy November through December

One major exhibition was presented by the Department of Education during the year 1950. In addition, plans were developed for the re-opening of the "Exhibition of the Month". Since it was found advisable to lengthen the period of time allotted for each exhibition, it was decided to change the name of the series to Exhibition in the "Little Gallery". From the original monthly schedule of the Exhibition of the Month series, we are now operating on a two month schedule. The "Little Gallery" opened on the 6th of November.

The exhibition, "The Sea", was conceived primarily as a comparison show dealing with the arts of both the Orient and the Occident. Quotations from Lo Tzu, Hindu Sacred books, Buddhist texts, the Bible and other epic books were used to help clarify the symbolical similarities in Oriental and Occidental legendary and religious art. Paintings, sculpture and decorative arts from the museum's collection were used along with "loan" objects from Hollis & Co., Dr. Thomas Munro and Mr. George P. Bickford. From Hollis & Co., a fifth century grave relief

in gray stone, of a dragon was borrowed. Dr. Thomas Munro lent his first century B.C. terra cotta, "Neriad" and Mr. George P. Bickford made available, on loan, his Sinhalese "Makara Torana" and South Indian bronze of "Visnu on Ananta". A dark green color was used for background panels and special cases. This color helped to create the desired gallery mood for the exhibition.

The first exhibition in the "Little Gallery" was a show dealing with Calligraphy. This was a partial-loan show with about one half of the manuscripts from Mr. Otto Ege. The exhibition, Calligraphy, pointed out in a very limited way, due to the small space available in the "Little Gallery", the stylistic differences found in fine lettering through the ages and in different parts of the world. It was pointed out that both environment and type of instrument used, i.e. soft brush or stiff quill, determined to a great extent the letter form.

Mention should be made of a religious picture that was hung in the Textile Room Corridor. Miss Angela Trindade of Bombay, India, loaned her painting, "Angel Appearing to the Shepherds at Bethlehem", for the Christmas season. This painting is quite an interesting painting, in that the style is that of the late Rajput School of India.

Respectfully submitted,

William E. Ward  
Instructor.

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Doris E. Dunlavy, Administrator, Section of Circulating Exhibits  
Subject: Annual Report, 1950, Circulating Exhibits

	<u>1949</u>	<u>1950</u>
Exhibits placed in cases	811	797
Individual objects lent for classroom use	5572	5873
Paintings and framed prints	105	156
Wall Exhibits, installed by borrower	31	24
Fosters	45	102

The ever growing number of calls for exhibit material from new schools and places already receiving exhibits has been gratifying. With regret, however, many have been refused or limited in the number of exhibits per year.

The new materials acquired during the past year have made it possible to assemble some new exhibits, which have allowed a few more places to be reached and stimulated interest in places already receiving loans. The number of exhibits placed in cases, slightly smaller than last year, would have surpassed that figure if the November snow storm had not struck during one of the division's busiest seasons. Complete rescheduling of case materials, wall exhibits and Heights talks involved many phone calls, extra mileage traveled and repacking of materials. Although Mr. Alvarez was absent during most of that week,

valuable time was made available for office and repair work.

Efforts have been made to evaluate the use of material placed in the various schools. All too little time is available for this purpose. Personal interviews at each school would bring the picture into better focus. Some few conversations of this nature have prompted changes in the program. In a few instances, exhibits have been discontinued by the division. Indications of desire or need for materials will restore service to meet special requests. Other schools, especially where personnel has changed recently, have indicated a desire for greater service. After conferences with key personnel, semester programs were planned on a greatly stepped-up basis. Case Institute of Technology, Collinwood High, East Tech, Laurel School and Cleveland College were among those being given greater service this past semester. Material has been planned for the use of several departments within these schools; art, language, social studies, home economics etc.

In order to relieve a congested schedule, it was found wise to restrict each building in the public schools to one exhibit case of material on regular schedule, or to permit the use of two cases, as had been the custom in a number of schools in the past, on a part-time schedule. Upon notification of this new policy, every effort was made to explain the need for this step and assure each school that the division would fill requests to correlate exhibit material with special school projects whenever possible. In most instances great understanding

was shown, particularly by those who have demonstrated a more extensive use of the materials.

Last year it was necessary to call a halt to the demands made by other departments for services and their consideration in this matter for the past year has been greatly appreciated. Due to the thoughtfulness of others in giving sufficient notice of their needs, a number of small services have been rendered without greatly interfering with the work of the division. Bulletins and other bulk mail have been delivered regularly to the Central Post Office, and a number of deliveries and pick-ups have been made for the Superintendent's department. The Museum was saved considerable expense for trucking by using the station wagon to help collect and return the paintings for the William Sommer and Henry G. Keller shows. The stage properties were hauled from Hathaway Brown School to the Museum, for the play which they gave here a short time ago. Large panels of educational department drawings were delivered to such places as the Phillis Wheatley Association, The Higbee Company and the Cleveland Public Library for special exhibitions which would otherwise have required the hiring of a truck. Mrs. Luggles, always most considerate, arranged her time and plans so that such deliveries were made on scheduled trips and never interfered with the division's work. Some jobs of lettering, other than for circulating exhibits, have been done by Mr. Alvarez on Museum time, but this has been held to a minimum as it is very time consuming.

The Art Week program of last spring, under the direction of Mrs. Hornung, hampered the program of the division for six weeks and completely consumed the time of Mr. Alvarez and the use of the station wagon for a full week. Great quantities of material - ceramics, bronzes, paintings and enamels - were left in this store room for weeks as the main storage was full of May Show materials. The exhibits installed in the shop and bank windows were mostly unworthy of backing by the Museum. The division wishes to have no part in such programs in the future, since this one brought forth only uncomplimentary comments. The Division of Circulating Exhibits received the brunt of the verbal abuse of this unworthy venture, since the public seemed to naturally associate it with "loan exhibits". The regular May Show advertising displays which have been handled annually, and for which window display time had been scheduled, had to be postponed or completely cancelled. The exhibits of this nature that were installed, are mentioned under special exhibits of this report.

A very interesting acquisition in the group of wall exhibits, was made in November with the purchase of the Life Photographic exhibit, "Theater - ritual to Broadway", which has already been booked through April 2 with the exception of one week. Twenty five such reservations have already been made for the various wall exhibits for the next semester. Looking forward to greatly increased wear on these exhibits, considerable time has been devoted to the repair and protection of the panels and construction of suitable packing cases where lacking.



During the summer, Mr. Alvarez dry mounted and made labeled folders for twenty-five large color prints for the classroom collection. His superior workmanship shows also in the mounting and matting of prints, textiles, etc. for the lending division. Each year a number of exhibits of large color prints, borrowed from the Library, have been framed and installed in the various schools. Much time and effort has been spent each time finding the proper mats, mounting the prints and labeling properly. Every time a print was used, the same process had to be gone through. Because of this, and the strong feeling that no material should leave the building without some assurance of proper display, each color print used by this division is being permanently matted and label attached. Miss Tallman, agreeing with this point of view, believes it will save her staff time and eliminate some of the wear and tear on the material. Although requiring slightly more time now, this long range project will be a great saving for this division over a period of time.

#### Akron Art Institute

A loan of some sixty objects was made to the Akron Art Institute for a special children's exhibit. Since the loan period coincided rather closely with the Christmas vacation period, this accommodation could be made.

#### The Roads to World Understanding Program

Exhibit material has been furnished for the program again this year but in smaller quantities. Effort has been made to stress one phase of the art of the region discussed at the meeting. Any additional material required from other sources has been taken care of by the Public Relations Department of the Cleveland Public Library.

Mrs. Ruggles prepared attractive panels to fit the wall spaces usually occupied by the drawings of the specials classes. The drawings may now be attached easily on a pleasing background eliminating the unsightly appearance of pictures taped to a wall.

Some of the drawings for these programs have been used several times by the lending division after they were returned from the Cleveland Public Library. Four large panels were arranged for The Lakewood Public Library at the time of the Library Convention in Cleveland, a group used at the East Cleveland Y. W. C. A., the Interworkshop Council at Western Reserve University and at Upson School in Euclid. All these groups were having special series of meetings on International Understanding and Cooperation.

#### Cleveland Heights Program

The program has continued this year with an increase in the number of exhibits, groups hearing talks, and total number of pupils.

(Statistic sheet attached) However, due to the increased number of schools in the system, this falls far short of the exhibit a month planned for the schools desiring it. A number of the schools have been eager for these additional exhibits to meet the requests of the teachers, but it has been difficult to find additional time which may be spent outside the Museum.

A second part of the program has been in connection with the "Picture lessons" given by Mrs. Grimes. She has installed a large color reproduction in each building at the time she visited each building. This has been followed monthly with a new print from

the group, included in her lesson or closely related. The selection has been left to Mrs. Grimes and the switch in prints made at the time new case exhibits were installed. The children's comments indicated interest.

#### Shaker Heights

Brief conferences with the art teachers of the Shaker schools arrange for the changing of case material in the schools. All requests have been met promptly. Some objects have been borrowed for classroom use by these teachers.

A special request for exhibits at two buildings was made by Mr. Jeffery this fall. The cases were arranged with classical material and special labels made to relate all articles with the story of Theseus. The exhibits were installed shortly before this play was given at these schools.

Mr. Jeffery is again showing interest in acquiring materials for display in the Little Gallery at Shaker High School.

#### Special Exhibits

Laronge Inc. - Lee Boulevard near Cedar - window displays.

1. An exhibit of the work of Henry G. Keller including paintings, drawings, prints, catalogue, photograph of Mr. Keller and a poster announcing the Memorial Show at the Museum was installed February 1st. Although originally scheduled for two weeks, it was allowed to remain until March 2 by special request.
2. A May Show display including paintings, textiles, ceramics and poster was exhibited April 25 - June 1.

3. Paintings by William Sommer were displayed November 1 - 20 with announcement of the William Sommer Memorial Exhibit being held at the Museum.

#### Stouffers Restaurants

Both downtown restaurant windows had exhibits arranged which included posters advertising the May Show at the Art Museum.

#### Williamson Building

Arrangements have been made with Mr. William Ganson Rose to use the poster display case at the entrance to the Williamson Building at any time a special announcement of exhibits is desired. The case accommodates one large poster 22" x 25". Posters were made by Mr. Alvarez for the May Show and the William Sommer Memorial Exhibition.

#### Provident Savings and Loan

A series of paintings have been installed at the Provident Savings and Loan Building. Posters have been put in the window for the May Show and the Keller and Sommer Memorial Exhibitions. The paintings installed at these times were by those artists. Mr. Rutter has asked for any large posters of special Museum exhibits for which he will provide space in the window.

#### Mary A. Warner Collection

Two new paintings were acquired this year for the Mary A. Warner Collection: Grace V. Kelly, "Lone Carraroe" - oil

Viktor Schreckengost, "Caribbean" - watercolor

CLEVELAND HEIGHTS SCHOOLS  
Statistics Sheet

	<u>1949</u>	<u>1950</u>
Exhibits installed in cases	61	72
Number of schools	12	13
Groups for talks	107	137
Pupils	3091	4089
Wall Exhibits installed by borrower	6	4
Posters	18	13
Paintings and framed prints	0	14

PURCHASES FOR EDUCATIONAL LENDING COLLECTION

1950

2 Grass cloth wall hangings	Sinhalese, modern
2 Woven textiles, Sara M. Anliot	American, modern
6 Royal Doulton figurines	English, modern
3 pcs. Delft	Dutch, modern
2 Painted wooden figures	Portuguese, modern
4 Wooden toys	Swedish, modern
3 Wooden toys	Finnish, modern
5 Printed designs	Polish, modern
5 Prints of Japanese dolls	Japanese, modern
24 pcs. Pottery-plates, figurines etc.	Mexican, modern
8 pcs. Lacquer trays, etc.	Mexican, modern
7 pcs. Tin ware-mask, candle sticks, etc.	Mexican, modern
6 pcs. Cotton textiles-printed	Mexican, modern
1 Glass fish	Mexican, modern
2 pcs. Wood, box and mask	Mexican, modern
3 pcs. Basketry and woven straw figs.	Mexican, modern
Wall Exhibit - Theater-Ritual to Broadway	American, modern <u>Life</u> Photographic Exhibit
2 Printed textiles	American, modern
1 Ceramic sculpture, Chas. Lakofsky	American, contemporary

GIFTS RECEIVED FOR THE EDUCATIONAL LENDING COLLECTION-1950

Anliot, Sara Mattsson	3 Wooden animals, Swedish, modern 3 Straw animals, Swedish, modern
Anonymous	1 Woman's costume, Chinese, modern
Clark, Henry Hunt	1 pc. Tapa cloth, Hawaiian, modern 1 Shadow figure, Javanese, modern 1 Gourd, African, modern 1 Printed textile, Japanese, modern 4 Large stencils, Japanese, 19th century. 3 Medium stencils, Japanese, 19th century. 1 Small stencil, Japanese, 19th century. 3 Samples printed paper, Japanese, modern.
Corvillion, Marion	2 Embroidered sleeve bands, Chinese, 19th century 2 pcs. Embroidery, Chinese, modern
Evans, Upshur	1 Painting, Chinese, modern.
Greene, Rosa	2 Embroideries, Chinese, ca. 1700.
Hunt, Mrs. William H.	1 Faience necklace, Egyptian, XVIII Dynasty. ca. 1500 B. C. 1 Faience amulet, Egyptian, XX-XXV Dynasty (?) 1 Enameled bracelet, N. African, modern 2 Silver figurines, Burmese, modern.
Johnson, Mrs. Margaret	11 Drawings-children's, Japanese, modern
Lundoff, Mrs. Clemens W.	4 Fragments lace, Russian, modern.
Mather, Mrs. William G.	4 Original designs for St. Glass windows for Chapel window of Trinity Cathedral, Cleveland, modern.
Otte, Frank	1 Manuscript on silk, Chinese, 17th cent.
Pomplias, Mrs. Albert	2 Woven belts, Lithuanian, early XX century.

Shinnick, Mrs. Charles S.	2 Appliqued textiles, Egyptian, modern
	1 Embroidered textile, East Indian, modern
	1 Costume jewelry, East Indian, modern
	1 Scarab, Egyptian, 1450 B.C., probably Amenhotep II.
Ward, William E.	2 Fly whisks, Sinhalese, modern
Zevin, B. D.	2 Photographs by William Richards, American, modern.

Respectfully submitted,

Doris E. Dunlavy,  
Administrator,  
Section of Circulating Exhibits



To: Curator of Education  
From: Marguerite Munger, Supervisor of Club Activities  
Subject: Annual Report, 1950

Attendance: Total for 1950 . . . . . 156 talks 3933 attendance

Analysis of figures

<u>Courses:</u> . . . . .	48	861
Art Appreciation	27	366
Ophello Club: Our Museum's Treasures and Services	14	313
Your Garden and Your Home. (Textiles lent by N. Y. firms were used to demonstrate various color schemes)	4	106
College Club: Art Appreciation	3	76
Federation of Women's Clubs scheduled series of four talks but first (November) meeting cancelled a/c storm		
<u>Gallery Talks:</u> . . . . .	7	815
French Furniture, Gallery II	1	45
Keller Exhibition	2	245
May Show	1	200
Sommer Exhibition	2	225
Egyptian Gallery	1	100
<u>Special Exhibitions:</u> . . . . .	41	1373
Keller Exhibition	6	305
May Show	27	752
Sommer Exhibition	6	292
Christian Story in Prints	2	24
<u>Miscellaneous Talks in Museum:</u> . . . . .	79	1786
<u>Conferences:</u> . . . . .	13	22
<u>Talks outside the Museum:</u> . . . . .	7	416 Fees \$75.
<u>Radio Talks</u> (written and given). . . . .	3	
<u>Information Service:</u> . . . . .	4	3½ hours
<u>Work on Files:</u> . . . . .		65½ hours
Educational Index	32½ hours	
Club Address File	33½ hours	

### Special Promotions:

Keller Exhibition	300 letters mailed out	
May Show	300 cards	" "
Your Garden and Your Home course	600 cards	" "
Rome and Its Art Treasures talk	325 letters	" " to Catholic groups and others
Art Appreciation course	500 cards	" "
	200 mimeographed sheets for hand distribution	

Our service to clubs was included in the Cleveland Public Library publication, Program Planning Resources in Cleveland, several hundred copies of which are distributed annually.

Publicity material is sent monthly to the College Club, Federation of Women's Clubs Fine Arts Department, and to the Women's Civic Club of Cleveland Heights.

Series of talks have been scheduled for College Club and Federation of Fine Arts Department.

Because of a carry-over (due to printer's over-run last year), we did not revise and reprint the folder of Illustrated Talks for Clubs and Other Organizations. This was unfortunate, as this list, generally mailed out in the spring, brings us a great many club engagements. It should certainly be done in 1951. The supply is now nearly exhausted.

### Slides:

With the co-operation of the Director, we had photographed groups of decorator fabrics combined with appropriate pottery, enamel or other accessories, and had them made into Kodachrome slides. These 25 slides are a valuable addition to our slide collection. The fabrics were those borrowed from four New York firms for use in Your Garden and Your Home course, given last summer. Decorative objects were borrowed from the Ten Thirty Gallery, from the Museum's Lending Collection, and from private owners; wallpaper was borrowed from the designers, Elsa and Glen Shaw.

### Miscellaneous:

Visits to other museums were a pleasant feature of my vacation: The Farnsworth Museum, Rockland, Maine; Fogg Museum, Cambridge; Boston Museum of Fine Arts; Gardner Museum, Boston; The Rhode Island School of Design, Providence; and the Worcester Museum, Worcester, Massachusetts.

We also visited Charles Burchfield at his home outside Buffalo, where he showed us a number of his recent paintings.

Comment: Since our support in the future will probably have to come from a wider public, perhaps we should adapt our activities to a lower level. Should we lower our standards of scholarship, and deliberately set about making our offerings extremely popular, entertaining and practical rather than educational? The main club response is to talk on art applied to the home, furnishings, color schemes, fabrics, etc., rather than to broader phases of art appreciation.

Respectfully submitted,  
*Marguerite Munger*  
Marguerite Munger, Supervisor, Club Activ.

(8)

To: Curator of Education  
From: Gertrude S. Hornung, Supervisor of Special Activities  
Subject: Annual Report, 1950

An analysis of the duties included under the title, "Supervisor of Special Activities", lists six categories.

First, as a docent, I give talks to groups both in and outside the Museum building. Secondly, I arrange projects for a) unorganized groups, b) special interest groups other than clubs, c) courses and events which center around special art topics. Such arrangements include generally the initial idea, and organization into a developed program, ending in an analysis, report and evaluation done for my own benefit. I write scripts and present programs for radio and television, about 4 or 5 a year. Mimeographed sheets which stimulate interest in events needing special promotion are set up and distributed. The lists for such distribution are another concern - selecting them and keeping them up to date.

Statistics for Above:

<u>Talks to Groups</u>	<u>Total Attendance</u>
In The Cleveland Museum of Art	5362
Outside The Cleveland Museum of Art	<u>1255</u>
	6617

Monthly Analysis of Talks to Groups

	<u>In C.M.A.</u>	<u>Outside C.M.A.</u>
January	430	240
February	1235	
March	851	75
April	502	200
May	601	350
June	30	
July & August	away	away
September	542	250
October	647	
November	20	25
December	<u>504</u>	<u>115</u>
	5362	1255

Radio and Television

Radio:

Written: 2

Given: 2

Television:

1 - November 20 - on Ballet

4 - 15 minute programs for Fashions in Living, Mondays in October, as introductions to the detailed discussion in the C.M.A. on Wednesday morning and evening.

Writing and Publications:

June: Paper read (by Mrs. S. L. Witman) at UNESCO conference on Adult Education in Salzburg on Adult Education in Museums.

December: Article on Adult activities in museums, "A Pick-Up in a Museum", for Charm Magazine.

Promotional Mailings:

Annual Total	11,190
<u>Monthly</u>	
January	1900
February	2450
March	2000
April	1400
May	665
September	1150
October	925
November	700
	11,190

Courses:

<u>Fashions in Living</u>	<u>Total Attendance</u>
Jan.-Feb. series (8 meetings - open to public)	1265
4 - Wed. mornings & evenings - October series (8 meetings - open to public)	532
<u>Modern Homemaker</u> (4 Sunday afternoons)	320
<u>Collector's Course</u> (4 meetings)	157

<u>Tradition and Today</u>	<u>Total Attendance</u>
March series (3 meetings - open to public)	172
September series (4 meetings - open to public)	542
<u>Tuesdays at Eleven</u>	
April series (5 meetings)	74
October series (7 meetings)	135
<u>So You're Going to Europe</u>	
April series (4 Sunday afternoons - open to public)	450
<u>Know Your May Show Artists</u> (4 meetings - open to public)	<u>514</u>
11 Courses	5161
<u>Gallery Talks (Sunday)</u>	
January - Water Colors and Drawings in C.M.A.	30
March - Chagall's <u>Arabian Nights</u> series	30
April - <u>Collection of Modern Paintings</u> in C.M.A.	65
<u>Gallery Talk (Tuesday)</u>	
To Junior Council - <u>Scotch Paintings Exhibits</u>	50
<u>Talks Outside C.M.A.</u>	
Annual Total	1255
January - P.T.A. County Council - <u>Role of Arts in Education</u>	150
Junior League - <u>Cultural Resources of Cleveland</u>	
Transfer Club	40
Provisional Group	50
March - At Cleveland Public Library series - <u>Invitation to Ideas Picasso</u>	75
April - At College Club - <u>Know Your May Show Artists</u>	200
May - Lakewood Sorority Meeting - <u>May Show</u>	50
September - P.T.A. County Council - <u>The Role of Music and the Arts in Radio and Television</u>	250
November - Junior League Provisionals - <u>Cultural Resources of Cleveland</u>	25
December - Promotional supper party for Sadler's Wells Ballet Co. and <u>Dance Experiment</u> Sponsors of the C.M.A.	115

To carry out the above enterprises, the nature of the work entailed 137 letters and 254 conferences.

### Evaluation of Courses

#### Fashions in Living

The Spring series was presented cooperatively with the Cleveland Fashion Group. While the attendance was quite good, the quality of the speakers did not meet Museum standards. The problem of controlling the presentations of guest speakers made us decide to give the Fall series without out-of-town people, although several were available, such as Philip Johnson and Mr. William Pahlman.

From the educational point of view, it was considered that the Fall series, with the television introduction and workshop approach in the course itself, was very successful. The individual members received more specific information in decorating. There was no support from the Fashion Group, nor newspaper fanfare, so this stood on its own merit as a television experiment. Miss Funnell and Miss Brown of WNEK were cooperative and helpful. It is believed that we might be even more successful working with WEWS which is not as rigidly tied to national "hook-ups" and "commercials". Miss Hanson and I believe if we could have our own 15 minute program for another series, it would be smoother and better, not as part of a program broken by "commercials", as in the Idea Shop, as in the 1950 series.

The Modern Homemaker was a corollary to the Spring series of Fashions in Living and fulfilled the role which our work shop, group discussion method, provided in the Fall series. Presented by Mrs. Ball, it was well received as a Sunday afternoon experiment. Many men attended.

The Collector's Course again proved that antiques are popular. The talks by Mr. Fauber, Mr. Borton and Mrs. Briggs were well attended, but the one on collecting contemporary objects, although given by Mr. Milliken, was not.

### Tradition and Today

With both a March and September series, Tradition and Today confirmed what was evident in September, 1949, i.e. that attendance at a course, depends on good weather conditions. It confirmed also the benefits of cooperation with another organization. The criticisms I have of this series, are:

1. Neither cooperating organizations made this course a major effort although they supported its idea and form as admirably suited to UNESCO aims with which they are in accord.

2. Since each organization chose its own speakers, knowledge and control of who and what were presented was not too well coordinated. For instance the speakers from the Council for Benelux, Persia and Korea while interesting were sometimes a) too politically biased, b) not understood due to foreign accent, c) did not present the topic assigned, d) not enough time was allowed for previous arrangements before lecture, e) could not be heard due to no P.A. system, f) not sufficient preparation to integrate program smoothly.

I thoroughly believe in the form and content of this series and suggest trying it again in the Fall with more enthusiastic effort behind it, and care in avoiding the above pitfalls.

### Tuesdays at Eleven

The chief aim of this course has been to emphasize the recent accessions in the Museum, and bring to the attention of a selected group the reasons for such additions, their places in the existing collections and their intrinsic, distinctive characteristics. The selection of the group to which the promotional material is mailed is based on an effort to encourage further and closer participation in Museum events among the middle-aged women of means, interested in the arts, but too old for the Junior Council, too numerous for the Advisory Council or Trustees. The composition of this group improves with each series and from it may develop a women's informal organization - Friends of the Art Museum - which is given special privileges and events for a fee. While the attendance varies from 15 to 25, the group has retained its membership of the same

individuals who wish to be more closely associated with the Museum. The pressure to develop some type of Women's Committee has increased to the point that something should be done about it soon.

#### So You're Going to Europe

This course had encouraging attendance and response, averaging about 115 each session. The interest was due to the large numbers of people going to Europe last summer, as well as the appeal of the course - a stream-lined guide to the art and architecture of London, Paris, Venice, Florence and Rome. We were fortunate to have travelers such as Mrs. Herman Vail; the French consul's wife, Mrs. Paul Wurzbarger; and Count de San Marzano as advisers at the sessions. It was considered successful enough to repeat in the Spring, 1951.

#### Know Your May Show Artists

This had an average attendance of 125 and was held in the Textile Room instead of the Auditorium due to Music programs. No demonstrations as such were presented, but films, and visual material were used. It seems probable that we shall return to demonstrations this year, as they are very popular. This has become an annual adjunct of the May Show.

#### Introduction to Sadler's Wells Ballet

This special project held in December had several aspects besides being a very successful Wednesday evening auditorium program. The Ballet Russe Academy dancers had a preview on television for advance publicity. The auditorium program went very smoothly, with all mechanical arrangements working well. The company bought a crew of 5 technical assistants besides our Mr. Ward and Mr. Holtkamp. The importance of this phase has never before been adequately appreciated or prepared for. As a new feature, the lecture was given as part of the stage performance, with soft rose lighting, and with the speaker in a dinner gown, so as not to break the theatrical illusion.



The sponsoring committee of Dance Experiment arranged a supper for over 100, entertaining the entire cast of the Sadler's Wells Ballet, cooperating with Major William Hobbs, the British Consul. This was considered highly successful. This was followed by a small lunch for Moira Shearer.

The continuing function of the Dance Experiment Committee to the Museum and to a resident Cleveland Ballet Company is in the process of being discussed. There is little encouragement given in Cleveland to developing the dance as an art form, except in Museum programs, and it is worth reviewing its place and relation to other art activities.

#### Cleveland Art Week

The plans and promotion for this event, whose aim was to introduce the May Show around the theme "Art Serves Industry", were started 4 to 6 weeks before the displays were arranged during the week of April 23. A proclamation by Mayor Burke, on March 27, gave official recognition to this project as well as an endorsement by the Chamber of Commerce.

During Cleveland Art Week, there were 23 displays, including 14 signs, 2 radio talks, 1 lecture at the Women's City Club and some newspaper comments in the art columns focusing on this event.

The displays were presented by:

The Higbee Co.	The Cleveland Trust Co.
Korner and Wood	Sterling-Lindner-Davis
The May Co.	National City Bank Main Office
Bond Clothes	University Circle Branch
Richman Brothers	The Cleveland Public Library
H. W. Beattie	B. R. Baker
Publix Book Mart	Central National Bank Main Office
Stouffer's (Play House Sq.)	Doan Office United Office
Ten Thirty Gallery	

(Also by the Circulating Exhibits)

Laronge Real Estate Office, Lee Road

Southwestern Savings and Loan

Williamson Building - a poster

Provident Building

Cooperating artists were:

Viktor Schreckengost

Laurence Schmeckibier

Carl Gaertner

Walter Sinz

John Paul Miller

Charles Jeffery

Kenneth Bates

Price Chamberlin

Frederick Miller

Dorris Hall

Thelma Winter

Kalman Kubinyi

Virginia Nepodal

Edris Eckhardt

Edward Winter

Catherine McKee

Paul Travis

Van Harowitz

Frank Wilcox

Adeline David

Peter Paul Dubaniewicz

Gus Faulk

Leon Miller

Rose Marasko

Hazel Janicki

William Ward

Joseph Solitaro

Robert Schaeffer

In summarizing the results of this promotion, it may be said that it seemed beneficial to interest in and sales from the May Show. There was a marked increase in both attendance and sales; attributed in part to this advance publicity.

For another year, there are some suggestions:

1. To start plans, contacts, and display arrangements from Jan. 1 - on.
2. To correlate radio, television, newspaper, and any other publicity devices through all Museum departments involved, i.e. publicity, educational and Director's office.

3. To try to make this a joint project with the Cleveland Institute of Art, so as to have their assistance in exhibit techniques and actual set-ups.

4. To determine

- a. where are ideal locations for displays
- b. to file requests for these, suggesting installation plans
- c. to determine how many specific displays can be installed with available materials

5. To check resources for display material

6. To have definite understanding on

- a. who makes installation?
- b. when scheduled?
- c. who makes labels and signs?

7. To determine 1951's theme -

Art - 1951

Art - An Essential of Life?

Art - A Vital Force in the Community

Why Art?

Art and Industry - A Cleveland Team

Our Cultural Tradition

One of the reasons we fight is the right to have and develop our culture freely, and according to American tradition. Would develop complex nationality pattern of Cleveland.

Cleveland Art Week would fall April 22-28, 1951

As a volunteer representative of The Cleveland Museum of Art and liaison person to several community organizations, I have had many opportunities to interpret and promote the Museum. For the Fashion Group, I have attended 5 meetings and taken part in 3 projects. I have attended 3 Arts Committee meetings of the Women's City Club, headed by Mrs. Coe, and have helped plan and arrange 5 programs there. I have attended 6 meetings of the Adult Education Council, and have been in the program committee and committee for the local council's annual meeting. For the American Association for Adult

Education, I have attended several planning meetings; arranged the program for the annual banquet, and attended a 3 day convention. I attended 4 meetings of the Cultural Arts Committee and 1 one-day conference. In addition to the many conferences for Tradition and Today, I attended one meeting as a Museum representative for the Council on World Affairs. I am frequently called on for advice regarding the Museum from the Junior League, P.T.A. council, etc.

The problem of volunteer placement within the Museum program is becoming increasingly difficult. Definite plans to coordinate the efforts of the many who wish to give volunteer time, and the staff who have no space, typewriters, telephones, desks, nor time to train these volunteers, should be made.

As a member of the Junior Council, I get out a monthly bulletin, give talks on the radio, and attend meetings, teas etc.

Reviewing this job over the past 4 years:

	<u>Talks in the C.M.A.</u>	<u>Out</u>
1947	5225	987
1948	4725	987
1949	6570	433
1950	5362	1255

The talks within the building maintain a fair level, while the calls and assignments out of the building took a sharp rise this year, after a dropping off.

	<u>Articles and Books</u>
1947	4 articles
1948	2 articles
1949	Dissertation completed
1950	1 article and 1 paper

	<u>Promotionals</u>
1947	12,910
1948	5,750
1949	13,425
1950	11,190

These mimeographed sheets seem to perform a needed function as a reminder of events and a means of reaching special interest groups. The files and lists need constant revision, and in my opinion, correlation within the general Museum organization. With a shortage of paper and reduced postage allowance, the prospect will be for fewer promotionals - more carefully selected, perhaps combined with the publicity office mailings.

	<u>Courses</u>	<u>Attendance</u>
1947	6	1701
1948	3	1719
1949	7	6022
1950	11	5161

While the attendance in 1949 is large due to the unusual success of Fashions in Living, the work of the past year has been considerably more. Mrs. Brown will confirm the obligation that we all felt we needed to do more last year to help out in Dr. Munro's absence.

Gallery Talks (Attendance)

1947	110
1948	0 (due to Ph.D.)
1949	625
1950	175

	<u>Radio Written</u>	<u>Given</u>
1947	3	2
1948	1	2
1949	4	7 (2- Cleveland
1950	2	2 Art Week)

	<u>Television</u>
1949	5
1950	5

With all due respect to the present arrangement for radio and television, it is increasingly apparent that it needs careful review. Except for a few instances and the voluntary participation of the staff, this program is carried on by amateur volunteers. As our most powerful medium to the general public, this is, in my opinion, a poor practice with many possible pitfalls for C.M.A. public relations. These media are educational and interpretative means for Museum ideas and policies, and should be elevated to their true importance in our community relations. It should not be considered a step sister of publicity. This problem will confront us as a serious one, sooner or later, so I should like to see the Museum anticipate it, by forming a staff advisory committee to draw up a report on the best way for this department to function.

This has been an interesting and busy year. I wish to express my gratitude and appreciation to Mrs. Brown; to all the office staff of the Educational Department, especially Miss Ripley; the library staff; the service men and guards who help me on programs; the ever-pleasant Mrs. Loftus and my close associate, Miss Maria Tucker.

Respectfully submitted,

Gertrude S. Hormung  
Supervisor of Special Activities

To: Curator of Education  
From: Margaret F. Brown, Associate Curator for Administration  
Subject: Annual Report on Saturday Afternoon Entertainments for 1950

These programs are planned to correspond with the schedule of classes for members' children which start in October and end the first week in May. Since we have had no supervisor after December, 1949, when Miss O'Callaghan left, I have been in charge of planning these programs. From January to May, Miss Gnagi announced the programs and was in charge of the children in the auditorium. Since, October, Mr. Jack Brown and Miss Nancy Serage have been on duty Saturday afternoons and have been responsible for introducing programs and the dismissal of the children after the entertainment. They are both from other cities, so it was not possible to be able to know where to look for source material. On the whole, the general plan for Saturday afternoon entertainments has continued as in the past. The majority of the children are from 6 - 10, although there are always a small percentage of older ones. For a few of the programs some junior high students have attended, but not regularly. As a result, the programs are planned mostly for the younger children.

The long wait the children have who come to the morning drawing classes, bring their lunches, and stay for the afternoon program, is the real problem. It affects the handling of the Saturday afternoon entertainment in that they have reached the restless stage long before they are brought into the auditorium. If it were possible for the entertainment to start a half hour earlier, or to have the starting time of the classes moved up to a later time, the situation would be alleviated considerably. In selecting and locating suitable programs, there has been an attempt to vary them as much as possible with entertainments that would be naturally appealing and also enriching from a cultural standpoint. Motion picture programs and puppets continue to draw the largest audiences.

There has been a very definite effort to publicize the programs as thoroughly as possible. We have sent out announcements to nearby school systems, settlement houses, scout groups and other groups who would be interested. We find that more groups are calling for seat reservations than in other years. We reserve seats for groups of children up to fifteen minutes before the entertainments begin. This is necessary especially for the more popular programs since it can be very disappointing to bring a class of 40 and find that there are seats for only half the group. Also, it is better to have groups seated together so that the teacher with them can be responsible for their behavior in the hall. The Lakewood group has been staying for the entertainment and they too are seated as a group and are let into the auditorium at the same time as the children who have stayed over for the noon hour. Perhaps it would be interesting to note here that the attendance for 1950 entertainments is the highest it has ever been. At least this is true for the last ten years. I did not go over the statistics for a longer period than that time. I have jotted down the attendances for the past ten years and it is interesting to note how they have been increasing for the last several years:

<u>Entertainments</u>	<u>Number of Programs</u>	<u>Attendance Total</u>
1950	27	10699
1949	29	9937
1948	29	8019
1947	27	8570
1946	27	7198
1945	27	7961
1944	31	9346
1943	29	6365
1942	32	5915
1941	33	8149
1940	31	8603

This is especially surprising to have the largest attendances this year, since there was no program given November 25 due to the big snow storm, and the dates of December 2 and 16 were two bad weather dates.



At this point it would probably be a good idea to think about the budget. The cost of the Saturday entertainments is cutting sharply into the regular lecture program. It would certainly be well to have this account increased another year if possible. We are finding it practically impossible to get any free entertainments. In 1950 there were only three free programs on the entire schedule, and one was given by the Museum Saturday classes! In comparing this situation with the earlier years, it used to be the other way around. Very few of the entertainments were payed for, and then the fee was usually a very small one except in the case of an out-of-town marionette production.

Attached is a list of entertainments given during the year with the attendances for each.

Respectfully submitted,

Margaret F. Brown  
Associate Curator for Administration  
Department of Education

SATURDAY ENTERTAINMENTS FOR YOUNG PEOPLE - 1951

<u>DATE</u>	<u>PROGRAM</u>	<u>ATTENDANCE</u>
Jan. 7	Film: <u>Rush Country Adventure</u>	192
Jan. 14	Puppet Show: <u>Scrambled Eggs for Dunder</u> by the Junior League Puppeteers	455
Jan. 21	Film: <u>Adventures of Chico</u>	500
Jan. 28	<u>Modern Dance</u> , presented by Central Senior High School students under the direction of Miss Lula Ballard	295
Feb. 4	Film: <u>Prince and the Pauper</u>	502
Feb. 11	<u>The Dozen Dares</u> , a dramatization by Children's Theatre on the Heights	332
Feb. 18	<u>The Spider's Web</u> , a program on Japan	387
Feb. 25	Six Disney Films: <u>Hawaiian Holiday</u> , <u>Clock Cleaners</u> , <u>Little Hiawatha</u> , <u>Alpine Climbers</u> and <u>The Three Little Pigs</u> .	502
Mar. 4	<u>Spanish Dance Program</u> , by Betty Braun	255
Mar. 11	Film: <u>Bill and Cog</u> , produced by Ken Murray	502
Mar. 18	<u>The Crow and the Fox</u> , a puppet show by the Folktale Puppet Studio	502
Mar. 25	Film: <u>So Dear to My Heart</u> , by Walt Disney	502
Apr. 1	<u>The Pink Fairy</u> , a marionette show by the Cain Park Puppeteers	305
Apr. 15	Film Festival: <u>The Loon's Necklace</u> , <u>Fiddle Dee Dee</u> , <u>Han Hop</u> , <u>Princess and the Dragon</u> and <u>Circus Roy</u>	500
Apr. 22	<u>Chata</u> , a Mexican film	350
Apr. 29	<u>Dance Program</u> by the Popeloff Studio	200
May 6	<u>Saturday at the Museum</u> , drawing demonstration by Saturday Drawing Classes	289
Oct. 7	Disney Film: <u>Ichabod and Mr. Toad</u>	500
Oct. 14	Chinese Shadow Plays in color: <u>Moon Lantern &amp; Elephant Gay</u> , presented by the Red Gate Players	480

Oct. 21	Puppet Show: <u>Scrambled Eggs for Dunder</u> , by Junior League Puppeteers	485
Oct. 28	Dance Program: <u>Tahiti</u> , <u>Sagon</u> , and <u>Hawaii</u> by Taneo	420
Nov. 4	Disney Film: <u>Cinderella</u>	500
Nov. 11	Marionette Play: <u>The Magic Nutcracker</u> , by Frank Still Players	500
Nov. 18	Excerpts from Plays: <u>Alice in Wonderland</u> , <u>Junior Miss</u> and <u>Peter Pan</u> by the Candlelight Theatre	700
Dec. 2	Disney Film: <u>Bambi</u>	256
Dec. 9	Operetta: <u>The Gift</u> , presented by the 5th and 6th grades of Hathaway Brown School	232
Dec. 16	Film: <u>March of the Wooden Soldiers</u>	<u>156</u>

27 - 10699

(9)

To: The Curator of Education

From: John E. Brown, Supervisor of Saturday Entertainments

Subject: Annual Report on Saturday Afternoon Entertainments from October, 1950, to December, 1950, inclusive.

This report appears as a supplement to the one prepared by Mrs. Brown which included specific statistics on the type of program, the attendance, and overall plan for the entertainment series. The intention here is to report certain conditions which, it would seem, prevail to the disadvantage of the Saturday afternoon programs.

As is consistent with the situation in previous years, the majority of children in attendance at the Saturday Afternoon Entertainments range in ages from six to ten years, although certain programs have appealed greatly to older, junior and senior high school students. This inevitably dictates an age level for which the programs must be planned, and this has created problems which are both unfortunate and to some extent, unnecessary.

Since these programs are planned to correspond with the schedule of classes for members' children and the Free Gallery Classes, there is always the unpleasant problem of finding something for these children to do between the hour of dismissal and the hour of the entertainment. This troublesome period is known to certain members of the staff as the "hectic hour", while others prefer the delicious type of description that is seldom recorded in the reports of distinguished institutions. This "hectic hour", then, actually constitutes three hours—from 11:00 a.m. to 2:00 p.m. By the time the children finally reach the auditorium, they are

understandably fatigued to the point of resisting even the gentlest suggestion of discipline. This is unfortunate beyond its most immediate connotations, and in effect determines that any program not copiously equipped with excessive emotional values will certainly fail to affect responsiveness. This permits the scheduling of many programs of a subtle and imaginative quality only at the risk of disappointment and communicative failure.

In view of this situation, then, it is urgently requested that some effort be made to schedule Saturday morning classes from 10:00 to 12:00 a.m., eliminating completely the long period of waiting in the Garden Court before lunch. Actually, there is in this suggestion the solution to several of the problems which the 9:30 a.m. commencement hour now creates. The administration of the morning schedule is in no specific way the concern of this report. However, inasmuch as it does affect the afternoon entertainment, a brief review of certain of the problems of that administration might serve to strengthen the suggestions of this report.

The Saturday morning staff is continually disturbed by the tardiness of pupils who arrive at the Museum after 9:30 a.m. In addition to this, the special Lakewood group finds it quite impossible to arrive on time. This is, in its way, unfair to this special group; but, beyond this, and perhaps more important, it requires that teachers frequently repeat their lessons to the Lakewood students, as well as to the substantial number of students who are regularly tardy. To change the hour of commencement would decrease this problem to a negligible degree, and permit the Lakewood group to arrive in time for the presentation of the lesson.

The total effect of this change would mean, then, that the Saturday morning program could operate more expediently, while the afternoon

entertainment could anticipate a more alert, disciplined, and responsive audience and thus arrange a more flexible and varied assortment of cultural material beyond the limited offerings of the film art.

Respectfully submitted,

John E. Brown, Supervisor  
Saturday Afternoon Entertainments

To: Curator of Education  
From: Ruth F. Ruggles, Supervisor of Special Exhibits  
Subject: Annual Report, 1950

Exhibits in Educational Corridor - 1950

January 1 - 24 Louisiana Plantation Architecture: photographs by Clarence J. Laughlin, in connection with lecture.

January 24 - February 14 Corridor lent to Print Department for exhibit of Contemporary Drawings, circulated by American Federation of Arts.

February 15 - March 12 Drawings by Japanese Children, lent by Cleveland Press.

March 14 - April 30 Drawings by Gallery Classes.

May 1 - June 19 Drawings by Members' Classes.

June 20 - August 31 Watercolors of landscapes, flowers and trees from the Museum collections.

September 5 - October 1 American Indian Art: reproductions from Museum library.

October 3 - 29 Drawings by Outdoor Classes

October 30 - November 30 Art work from northeastern Ohio schools, shown in the 1950 National Scholastic Exhibit.

December 1 - 31 Drawings by Special Classes.

My work has been mainly to arrange drawings by Museum classes for exhibition within the Museum and elsewhere.

The four regular exhibits: Drawings by Gallery Classes, Drawings by Members' Classes, Drawings by Outdoor Classes and Drawings by Special Classes, were held in the Educational Corridor, each for a four-week period. Effort was made to mount the drawings effectively and to vary the appearance of the exhibits as a whole by using different colored backgrounds. The marble walls of the corridor present restrictions in installation, making necessary the use of large panels or individual frames. The width, or rather the narrowness of the space, prevents use of any but very shallow cases, even these are not desirable on crowded Saturdays. To save labor in the Service Department, as well as to get material when needed, I have done all of the preparation of wall boards, mounting and framing.

The first exhibit of the year was a collection of photographs, "Ghosts Along the Mississippi", by Clarence J. Laughlin, lent by the American Federation of Arts and shown to accompany his lecture "Louisiana Plantation Architecture" given on January 20.

A collection of one hundred drawings by children of Yamagata City, Japan, lent by The Cleveland Press through Mrs. Margaret Johnson of the Press World Friends Club, made an attractive exhibit which was supplemented by a Saturday afternoon entertainment. Our students were allowed to choose drawings which they might keep, in return for which they would send a drawing to a child of similar age in Yamagata. It was hoped that a Pen-pal correspondence might follow. The drawings made by our students were brought to the Museum. I mounted and labeled them individually and shipped them to the school headquarters in Yamagata for distribution. Some letters have been exchanged by the students.



For the summer months we again hung watercolors of landscapes, flowers and trees from the Museum collections, illustrating as wide a range as possible of treatments and techniques. These were used for reference by the Outdoor Classes and are always liked by the general public.

In September, the Cleveland Press featured an American Indian contest in its Saturday Children's section, offering prizes for coloring an Indian design and suggesting the Museum Indian gallery for reference. To further this and to call attention to the Indian material available in the Museum library, a selection of plates from the library files was installed in frames in the Corridor.

The Work of Northeastern Ohio Schools shown in the 1950 National Scholastic Exhibit at Pittsburgh, was exhibited during November. As most of the work was on standard 22" x 28" mounts it was possible to frame individual pieces in our removable back print frames. This seemed to give the show a dignity and importance which was a welcome change from the usual mounting on the large wall panels.

The Higbee Company again invited an exhibit of our student work to be held in their Tenth Floor Lounge during the May Show. A series of panels was prepared, to fit the wall spaces in the Lounge, showing work of all classes and ages, but representing the Special Classes in particular.

The two eight-foot murals recently executed by Dave Black and John Kushak were included, and attracted much attention. The Higbee Company gave a Punch Party on the opening afternoon for the exhibitors, the press, museum teachers and friends.

Groups of drawings were sent, by request, to several museums. The Albright Gallery, Buffalo, in May, held an exhibit of children's art work influenced by museum contacts. Miss Horton, Mrs. Van Loosen and I got together a group of drawings and handcraft from Cleveland and suburban schools.

The Children's Museum of the Denver Art Museum held a large Children's International Art Show, in May, exhibiting the work of children from many American and Canadian cities and several foreign countries. This exhibit coincided with the meeting of the American Association of Museums at Colorado Springs.

Photographs and slides showing our participation in the Roads to World Understanding programs were sent to the International Council of Museums meeting in London in July.

In February I served on the committee for the Phillis Wheatley Folk Festival, a series of programs including the telling of folk tales, folk dancing and singing, the aim to bring about friendship through acquaintance. Our principal contribution was a frieze of chalk drawings illustrating the life and costumes of many countries, made by our students for the "Roads" programs. These were mounted on panels about six feet long by two high and hung on the walls of the gymnasium where the meetings were held, brightening the otherwise bare walls amazingly, as well as tying in with the program.

Early in the year the four new cases in the American Indian Junior Museum were ready for use and the room painted. The cases are spacious and well-lighted. Background colors were chosen to complement the objects to be exhibited.

Since our field is art, it seemed a good plan to devote an entire case to the most characteristic crafts of each of the larger groups of Indians, emphasizing design and fine workmanship.

Pre-Columbian pottery from the Mimbres and upper Rio Grande Valleys and reproductions of carved stone pipes and incised shell ornaments made by the Mound Builders of the Ohio and Mississippi Valleys show the skill of the very early Indians.

Pottery, kachinas and shell jewelry are the work of their descendants, the Pueblo Indians, in the nineteenth and early twentieth centuries.

Beadwork, costumes and a great feather head dress (the latter a concession to popular desire) represent the Plains Tribes.

Basketry from the Far Western Tribes is of a high order, coming from the Museum's fine collection of baskets.

Weaving, silver and turquoise jewelry and a reproduction of a sand painting make the Navaho case one of the most attractive.

A Chilkat ceremonial blanket forms the background for the North Pacific Coast case which contains good examples of basketry and wood carving and reproductions of walrus ivory carving.

On the walls of the gallery are several paintings by contemporary Indian artists.

Thanks are due to William Ward for advice throughout, for designs for the two mannequins and placing of the paintings.

A much needed cupboard and book shelves were built in the Junior Museum at the end of the large case on the left, to hold certain often used materials and the books which are available to children who wish to read in the room. It is gratifying to have this room so attractive and usable. The staff greatly appreciates it.

The usual Christmas and Easter exhibits were arranged and other minor matters attended to. Sixty hours (three weeks of half time) were given to helping during the May Show. On my vacation in Mexico I was able to buy quite a number of things for the Circulating Collection at a very advantageous price.

Respectfully submitted,

Ruth F. Ruggles,  
Supervisor, Special Exhibits

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Since there is not space on the statistical page for (8) Other Activities and (9) Remarks, I am listing them here. I have picked out only a very few from the reports handed in by the teaching staff, since most of the people who have anything under Other Activities have listed them quite fully in their own annual report.

OTHER ACTIVITIES:

1. Flower arrangements for galleries, teas, etc.
2. Roads to World Understanding programs.
3. Plans made with Ontario Museum for pen pals.
4. Judged notebooks.
5. Exhibit of work of C.M.A. classes that was part of Roads to World Understanding, sent to Paris, France, FIOCES convention.
6. Promotionals for most of the auditorium programs and for most of the classes throughout the year.
7. Attendance by Museum representatives at adult education meetings, Welfare Federation, Fashion Group, cultural arts committee, motion picture councils, film councils and many others not named here.
8. Judged Regional Scholastic Exhibition.
9. Put up scholastic exhibition (two of the staff work on this for a month)
10. Exchange of drawings with Japanese children in conjunction with the exhibition of Japanese children's drawings in Educational corridor in cooperation with the Cleveland Press.
11. Judged Fairytale Theatre Art Contest. (474 entries)
12. Sent exhibition of work of all C.M.A. children's classes to Denver Art Museum. (40 mounts)
13. Preview films
14. Exhibit work illustrating the school-Museum program. Borrowed examples from Cleveland Heights and Shaker Heights.
15. Drawings by Specials exhibited at the Cleveland Public Library throughout the year in cooperation with Road to World Understanding programs.
16. Art exhibit at Higbee's

17. Cleveland Public Teachers planned NEOTA meeting for convention.
18. For ICOM exhibition of kodachromes, Roads to World Understanding sent to Paris.
19. Teachers have worked on notes for booklet for new teachers, giving routine, procedure, etc.
20. Secretarial staff have worked on booklet, giving routine, procedure, etc.

(Note: I have listed some special exhibitions under Other Activities because on the annual report only the number is given without any mention as to where the exhibitions have been sent.)

REMARKS:

1. The lesson plan file has been reorganized; the plans are no longer to be typed. In this way file can be kept up-to-date which is important.
2. Staff reports finished this year for revision of Saturday teaching syllabus.

THE CLEVELAND MUSEUM OF ART  
Department of Education

COMPARATIVE REPORT OF ATTENDANCE FOR 1950 AND 1951

I. WORK WITH ADULTS

	<u>1950</u>		<u>1951</u>	
<u>In Museum</u>	<u>Grps.</u>	<u>Attend.</u>	<u>Grps.</u>	<u>Attend.</u>
1. Courses	557	11028	524	9385
2. Gallery Talks	42	4525	65	5230
3. Auditorium lectures	60	13290	41	9268
4. Motion Picture Programs	15	5405	23	10397
5. Talks to Museum Staff Meetings	44	844	68	1553
6. Other Talks or Programs	233	7802	228	11005
<u>Outside Museum</u>				
1. Courses	166	2689	105	2145
2. Other Talks or Programs	28	2399	39	3314
<u>Totals</u>				
1. Total Adults in Museum	<u>951</u>	<u>42894</u>	949	46838
2. Total Adults outside Museum	<u>194</u>	<u>5088</u>	<u>144</u>	<u>5463</u>
3. Total Adult Attendance	1145	47982	1093	52301

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>				
1. S.P.P. Staff-conducted	515	13436	606	16698
2. S.P.P. Self-conducted	105	3057	97	2435
3. Cl. Pub. Schl. Staff-cond.	139	5283	138	4806
4. Cl. Pub. Schl. Self-cond.	4	115	4	115
<u>School Talks outside Museum</u>				
1. S.P.P. Staff-cond.	517	16759	560	16990
2. S.P.P. Self-cond. prepared	190	5427	212	6321
3. Cl. Pub. Schl. Staff-cond.	532	18645	623	21150
4. Cl. Pub. Schl. Self-cond. prep.	16	550	40	1390
<u>Saturday and Sunday Classes</u>				
1. Sat. Members' Classes	174	5140	174	4168
2. Sat. Open Drawing Classes	362	11123	372	9042
3. Sat. Advanced Drawing Classes	82	1999	81	1454
4. Sunday Open Class	46	3096	49	5989
<u>Saturday P.M. Entertainments</u>				
	27	10699	27	9590
<u>Summer Drawing Classes (Tues-Fri)</u>				
	138	3191	150	3375
<u>Totals</u>				
1. Total Children in Museum	1592	57139	1698	57673
2. Total Children outside Museum	<u>1255</u>	<u>41381</u>	<u>1586</u>	<u>45851</u>
3. Total Child Attendance	2847	98520	3284	103524

III. GRAND TOTAL ATTENDANCE 3992 146502 4377 155825

The Cleveland Museum of Art  
Department of Education

Publications  
1950

Dr. Munro

"Present Tendencies in American Esthetics," in Philosophic Thought in France and the United States, edited by Marvin Farber, University of Buffalo Publications in Philosophy, 1950.

In French: "Les Tendances Actuelles de l'Esthetique Americaine," L'Activite Philosophique Contemporaine en France et aux Etats-Unis, Tome Second, edited by Marvin Farber (University of Buffalo), Presses Universitaires de France, Paris, 1950.

"F.J.B. JANSSEN, Esthetique de l'oeuvre d'art litteraire," Erasmus Speculum Scientiarum, Vol. 3, No. 17-18 25-IX-1950. (Review)

"The Arts in General Education: A Program for Cultural Interchange," School Arts, May 1950. (Reprinted from 1949 Yearbook of the Eastern Arts Association).

Mrs. Marcus

"A. K. Coomaraswamy", in Homage to Kalayogi, Volume II (Kuala Lumpur, Malaya).

"Egyptian Flower Arrangement", in Interior Design

"Chinese Flower Arrangement", in Interior Design

Mrs. Hornung

"Adult Education in Museums," for UNESCO conference at Salzburg, Austria.

Mr. Ward

"Coomaraswamy and America", in Homage to Kalayogi, Volume II, (Kuala Lumpur, Malaya).

"Selected Buddhist Symbols in Sinhalese Decorative Art", in Artibus Asiae (Ascona, Switzerland)

"Origins of the Lotus Symbol in Oriental Art", in The Golden Lotus (Philadelphia)

"The Lotus and Celestial Beings", in The Golden Lotus (Philadelphia)